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FIRST LESSONS

IN

COMPOSITION.

BY

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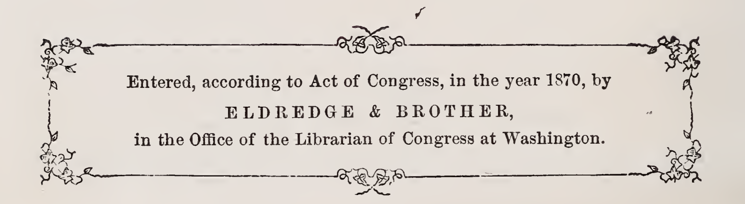
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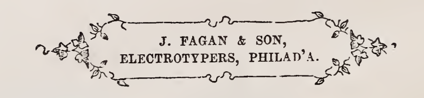
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Preface.

NOTHING in school is usually so poorly taught as Composition. This is the uniform testimony of those conversant with the subject. Yet it would be difficult to name a branch that equals it in practical value. The ability to express one's knowledge readily and clearly, which is only another name for skill in Composition, both helps in acquiring knowledge, and multiplies almost indefinitely the value of it when acquired. The scholar who has this skill can thereby learn faster every other branch of study, and at the same time can turn every other branch to greater account. Why should a part of education of such primary importance be so generally neglected? Is there any inherent difficulty in teaching Composition, which can justify this neglect? It is my assured conviction, on the contrary, that there is no branch which can be taught with greater ease, or with more entire certainty of success. The great mistake in the matter is that the study is not begun soon enough. Teachers wait till a scholar is twelve or fourteen years old, and then, all at once, without any previous training, tell him to write a Composition. They might as well tell him to make a steam-engine. Exercises in Composition should begin as soon as a child begins to read and write, and they should at first be of the simplest possible character, such as any child can write who can write his own name. The exercise, instead of being attended to once a month,

or once a quarter, should be attended to daily. It should be put on the same footing as reading and spelling. It should begin long before the study of Grammar, and should continue year after year as a part of the daily routine in school, until the study is finally merged in that of Rhetoric. A teacher who will persistently give his class a course of exercises of this kind, graduating the exercises to the growing capacity of the scholars, will find no more difficulty in teaching Composition than a parent finds in teaching his children to walk. Scholars by such a course of exercises acquire insensibly and almost without conscious effort the ability to express their ideas with clearness, force, and elegance, and this ability, as before remarked, gives increased value to every other acquisition.

The present work is a book of exercises, rather than a text-book. These exercises, however, are throughout based upon a scheme of thought, a text, so to speak, which was in the author's mind, and by which the scholar is led on systematically, and in due logical order, from the simplest and most elementary forms of expression to those which are complex and ornamental. The exercises thus lead by natural and easy steps to the study of Grammar and Rhetoric, and are believed to be the best possible introduction to those important branches. The scholar who has been trained to write with grammatical and rhetorical correctness will find no difficulty in studying the theory of Grammar and Rhetoric; for here, as everywhere in the educational process, PRACTICE BEFORE THEORY is the dictate equally of common sense and of sound philosophy.

J. S. H.

STATE NORMAL SCHOOL,
Trenton, N. J., Dec., 1870.





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Introduction.

To the Teacher. — In order to compose well, one needs to have a knowledge —

1. Of things.
2. Of words.
3. Of the mode of combining words into sentences.
4. Of the mode of giving a variety of expressions for the same thought.
5. Of the mode of embellishing a thought by means of figures.

The knowledge of things is not to be gained by the study of composition, but by general study and reading, and by the experience of life.

The knowledge of words is obtained, to a great extent, in the same way as the knowledge of things. Some special study and practice on this point, however, are desirable.

Knowledge of the three other points named is greatly promoted by special study and practice.

The present work, therefore, is divided into four parts, as follows:

Part I. On Words.

Part II. On Sentence-Making.

Part III. On Variety of Expression.

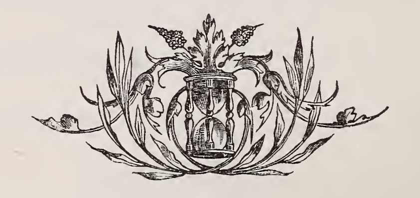
Part IV. On Figurative Expression.

The exercises in Part I. should be studied by children as soon as they can read and write fluently. They should go through this, and also through Part II., before taking up the subject of

Grammar. These two parts form, indeed, an excellent preparation for that study.

Parts III. and IV. may be studied to best advantage in connection with the formal study of Grammar. The exercises in this part of the book may be continued, indeed, up to the point where the scholar is ready to pass from the study of Grammar to that of Rhetoric.

It is not intended, therefore, that the book should be taken up and made a main study for a few months, and then be dropped. The best mode of using it is to assign a small portion of it daily as an exercise in connection with other studies, thus carrying it on through several years, from the time when a scholar begins to read and write to the time when he has finished Grammar, Geography, Arithmetic, and the other branches which usually go with them. The study of Composition, in other words, is not to be counted as a link in a chain, but a strand in a cord; it should go on continuously through the whole period of childhood and youth. Skill in the art of expressing knowledge should ever go hand in hand with the acquisition of knowledge.





PART I.

ON WORDS.

To the Teacher.—The object of the exercises in Part I. is twofold.

1. So much of the common grammatical classification of words is taught as to enable the scholar, without reference to any other book, to understand and apply the necessary rules for forming sentences. In teaching composition, it saves a great deal of circumlocution, and it makes the instruction more precise and thorough, for the scholar to know familiarly what is meant by the terms Noun, Pronoun, Adjective, Verb, and Adverb. There are some preliminary exercises, therefore, for teaching this part of the classification and uses of words.

2. Other exercises follow, the object of which is to lead the pupil by easy and gradual steps to notice both how words are formed, and how changes of form affect the meaning. This study of verbal formation creates a habit of observation and of attention to the subject. Under the influence of this habit the scholar becomes almost unconsciously more accurate and intelligent in the use of words, and gradually acquires a larger stock of words for the expression of thought. The study promotes also a general habit of accuracy, and of logical analogy, in the use of language, and this in turn has a marked and most beneficial influence upon every other study.



CHAPTER I.

Simple Words.

SECTION I.—Nouns.

Direction.—The scholar will write answers to the following questions, numbering each answer to correspond to the number of the question.

1. What is your own name?
2. Write the names of five persons that you are acquainted with.
3. Write the names of five persons that you are not acquainted with, but have heard of.
4. Write the names of five persons that you have read about in history, or in story books.
5. Write the names of five persons that you have read about in the Bible.

Note.—These words which you have been writing are called *Nouns*. The name of any *person* is called a Noun.

1. What is the name of the town or city that you live in?
2. Write the names of five other places that you have seen.

3. Write the names of five places that you have heard of, but have not seen.

4. Write the names of five places that you have read about in Geography or History.

5. Write the names of five places that you have read about in the Bible.

NOTE. — These words which you have now been writing are also called *Nouns*. The name of any *place* is called a Noun.

1. What is the name of that part of your body with which you hear?

2. Write the names of five other parts of your body.

3. What is the name of that part of the house which is made to let in light?

4. Write the names of five other things that you can see about the house.

5. Write the names of five other things that you cannot see, but can think of.

NOTE. — These words which you have been writing are also called *Nouns*. The name of any *thing* is called a Noun.

A Noun is the name of any person, place, or thing.

---

noun noun
EXAMPLE. — In going from Philadelphia to Bristol I
noun noun noun noun
saw James in the car with a basket of peaches in his
noun
hands.

DIRECTION. — Copy the following sentences, and mark all the Nouns, as in the example.

1. Jane went to school with a satchel full of books.

2. Thomas lives in Harrisburg in a large house.

3. Mr. Johnson, the farmer, brings apples to market in a wagon drawn by two horses.

NOTE. — You may know that a word is a Noun if it makes sense when you put *a*, or *an*, or *the* before it, or when you put before it such words as *good*, *bad*, *great*, *small*, etc.

DIRECTION. — Write the following sentences, and mark each of the Nouns.

1. The book had good covers, but was printed on bad paper.
2. The boy had a knife with a small blade.
3. The air of the room is of a bad quality.
4. The appearance of weeds in a garden is a bad sign.
5. Temperance and industry promote health.

EXAMPLE. — The *orange* is round.

What are some of the other words that would be suitable to go with round? *Ans.* Apple, ball, sun, moon, cherry, eye, globe, marble, pea.

NOTE. — These words are all Nouns.

DIRECTION. — Write in the same way five or more Nouns which would do to go with each of the following words:

1. Slanting.	8. Dry.	15. Black.
2. Straight.	9. Moist.	16. White.
3. Crooked.	10. Cold.	17. Green.
4. Square.	11. Hot.	18. Noisy.
5. Hard.	12. Warm.	19. Fast.
6. Soft.	13. Tough.	20. Slow.
7. Juicy.	14. Brittle.	21. Short.

SECTION II. — Adjectives.

EXAMPLE. — I have a *sweet* apple.

What word here goes with apple, describing it, and telling what kind of an apple it is? *Ans.* Sweet.

What are some of the other words which can, in the same manner, be put before apple, describing it, or telling what kind of an apple it is? *Ans.* Sour, red, green, yellow, hard, soft, juicy, mellow, ripe, round, large, small.

NOTE.—These words which can thus be added to nouns, describing the things named, are called *Adjectives*. An Adjective is an added word.

DIRECTION.—Write five words which can be used in this way, describing each of the following objects.

1. Stone.
2. Ice.
3. Water.
4. Glass.
5. Ink.
6. Snow.
7. Fire.
8. Sun.
9. Moon.
10. Rose.
11. Dog.
12. Cat.
13. Horse.
14. Cow.
15. Garden.
16. House.
17. Book.
18. Paper.
19. Slate.
20. Stove.
21. Boy.
22. Girl.
23. Gold.
24. Silver.
25. Iron.
26. Wood.
27. Coal.

NOTE 1.—The words which you have been writing are Adjectives. They qualify or describe the things named. An Adjective is a word added to a Noun to qualify or describe what is named.

NOTE 2.—The Adjective does not always stand immediately before the noun which it qualifies or describes. Thus, we may say, The sweet apple, or, The apple is sweet. In either case, the word "sweet" qualifies or describes "apple."

---

noun adjective adjective noun
EXAMPLES.—The boy is studious. A wild horse.

noun adjective
The moon will be full.

DIRECTION.—Write the following sentences, marking the Adjectives and the Nouns, as in the examples, and connecting by a curved line each Adjective with the Noun which it qualifies or describes.

1. The sum is not difficult.
2. The train went to New York at a rapid rate.
3. The flowers in spring are considered beautiful.
4. You have made the fire hot.
5. His new slate is broken into many small pieces.
6. A merry heart maketh a glad countenance.
7. The old window is so dirty that you cannot see the beautiful new houses on the opposite side of the street.

SECTION III. — Verbs.

Example. — The boy *plays.*

What are some of the other things which we can say that the boy does, just as we say, he plays? *Ans.* Writes, reads, walks, runs, sits, sleeps, talks, eats, drinks, laughs, swims, skates, fishes.

Note. — The words in the foregoing answer are called *Verbs.* A word which tells thus what any one does is called a Verb.

Direction. — Write in the same way two or more words showing what each of the following things commonly does.

1. Horse.
2. Dog.
3. Bird.
4. Bee.
5. Cat.
6. Gardener.
7. River.
8. Sun.
9. Smoke.
10. Fire.

Note. — These words which you have been writing are *Verbs.* A word which tells you what some one does is called a Verb.

To the Teacher. — This is not intended as a strict definition of the Verb, but it is sufficiently accurate for the purposes for which it is here used, and it will not mislead the beginner.

DIRECTION. — Copy the following sentences, and mark the Verbs in each.

1. The stars shine in the sky.
2. The boy goes to school.
3. The warm sun melts the snow.
4. The grass in the meadow grows finely.
5. The girl looks like her mother.
6. The teacher commended him for his studiousness.
7. The scholars love their teacher.
8. Temperance promotes health.

DIRECTION. — Copy the following sentences, putting into each blank some Verb which will make sense.

1. The boy —— on a horse.
2. The girl —— to me.
3. The clouds —— over the earth.
4. The man —— his dinner.
5. The scholars —— to school early.
6. John —— a loud noise.
7. They —— him in the field.
8. Cows —— in the meadow.

SECTION IV. — Adverbs.

EXAMPLE. — The boy walks *rapidly*.

What are some of the other ways in which a boy can walk? — *Ans.* Slowly, lightly, heavily, easily, noisily, carefully, carelessly.

NOTE. — These words, which tell *how* one does a thing, are called *Adverbs*. They are called Adverbs because they are usually added or joined to Verbs.

Direction. — Write five words ending in *ly*, suitable to go with each of the following verbs, and showing different ways in which each of the actions here named may be done.

1. Writes.	6. Talks.
2. Reads.	7. Laughs.
3. Studies.	8. Sings.
4. Eats.	9. Plays.
5. Sleeps.	10. Works.

Note. — These words which you have been writing are called *Adverbs*. Most Adverbs end in *ly*, and are used to tell how any one does a thing.





CHAPTER II.

Derivative Words.

SECTION I. — Nouns.

Example. — From *round* we form the word *roundness.*

Direction. — Write the words ending in *ness* which are formed from the following:

1. Glad.	6. Rotten.	11. Red.
2. Small.	7. Sour.	12. Green.
3. Good.	8. Sweet.	13. White.
4. Bad.	9. Soft.	14. Black.
5. Sound.	10. Hard.	15. Dull.

Examples. — Swift, swiftness; happy, happiness.

Direction. — Write in the same way ten similar pairs of words, that you can think of, or can find in the dictionary.

Note. — Sometimes, when a word is formed by adding *ness* to another word, the spelling is changed a little; as, *happy, happiness* (not happyness). In forming these words in *ness,* you must be careful to get the spelling right.

Direction. — Copy the following expressions, filling up the blank in each with some proper word ending in *ness*.

1. The —— of paper.
2. The —— of the night.
3. The —— of the air.
4. The —— of the board.
5. The —— of the girl.
6. The —— of the globe.
7. The —— of the journey.
8. The —— of the man.
9. The —— of the room.
10. The —— of the lion.

Example. — *Sourness;* a state of being sour, acidity.

Note. — The letters *ness* added to a word mean "a state of being."

Direction. — Write in the same way two meanings of each of the following words, giving for the first meaning that which is formed by using the words "a state of being," and for the second meaning that which seems plainest to you of those found in the dictionary.

1. Blackness.
2. Smoothness.
3. Smallness.
4. Roughness.
5. Toughness.
6. Quickness.
7. Heaviness.
8. Truthfulness.
9. Sauciness.
10. Mirthfulness.

Examples. — From *build* we form the word *builder*. From *create* we form the word *creator*.

Direction. — Write the words ending in *er*, or *or*, which are formed from the following:

1. Bake.
2. Visit.
3. Write.
4. Act.
5. Uphold.
6. Pretend.
7. Betray.
8. Defend.
9. Pursue.
10. Besiege.

NOTE. — Sometimes, in forming words of this kind, the spelling is changed a little. You must be careful to look in the dictionary to see how the word is spelled, and also whether it adds *or* or *er*.

EXAMPLES. — Believe, believer; run, runner; accept, acceptor.

DIRECTION. — Write ten similar pairs of words, that you can think of, or can find in the dictionary.

EXAMPLE. — *Actor;* one who acts, a doer.

NOTE. — The letters *er* or *or* added to a verb, generally mean "one who."

DIRECTION. — Write in the same way two meanings of each of the following words, giving for the first meaning that which is formed by using the words "one who," and giving for the second meaning that which seems plainest to you of those found in the dictionary.

1. Writer.
2. Driver.
3. Disturber.
4. Hater.
5. Fighter.
6. Creator.
7. Robber.
8. Murderer.
9. Transgressor.
10. Worker.

EXAMPLES. — From *true* we form the word *truth;* from *strong, strength.*

NOTE. — In forming words by adding *th,* the spelling of the original word is often changed, as *strong, strength* (not strongth).

Direction. — Write the words ending in *th* formed from the following. (Be careful about the spelling.)

1. Long.
2. Wide.
3. Slow.
4. Young.
5. Hale.
6. Broad.

Examples. — *Strength;* a state of being strong, power. *Truth;* a state of being true, veracity.

Note. — The letters *th* added to a word mean "a state of being."

Direction. — Write in the same way two meanings of each of the following words, giving for the first meaning that which is formed by using the words "a state of being," and giving for the second meaning that which seems plainest of those found in the dictionary.

1. Dearth.
2. Depth.
3. Health.
4. Width.
5. Warmth.
6. Drouth.

Examples. — From *rare* we form *rarity;* from *pure, purity;* from *able, ability.*

Note. — In forming words by adding *ity*, the spelling of the original word is often changed, as *able, ability* (not ableity).

Direction. — Write the words ending in *ity* formed from the following. (Be careful of the spelling.)

1. Noble.
2. Puerile.
3. Divine.
4. Mature.
5. Durable.
6. Probable.
7. Equal.
8. Intrepid.
9. Valid.
10. Visible.
11. Flexible.
12. Secure.
13. Vain.
14. Infirm.
15. Sterile.

EXAMPLE. — *Maturity;* a state of being mature, ripeness.

NOTE. — The letters *ity* added to a word mean "a state of being."

DIRECTION. — Write in the same way two meanings of each of the following words, giving for the first meaning that which is formed by using the words "a state of being," and giving for the second meaning that which seems plainest of those found in the dictionary.

1. Stability.
2. Austerity.
3. Gravity.
4. Morality.
5. Acidity.
6. Regularity.
7. Angularity.
8. Insanity.
9. Rapidity.
10. Vanity.

EXAMPLES. — From *inspect* we form *inspection;* from *impress, impression;* from *act, action.*

DIRECTION. — Write the words ending in *ion* formed from the following:

1. Agitate.
2. Violate.
3. Vindicate.
4. Institute.
5. Intersect.
6. Infect.
7. Indicate.
8. Subtract.
9. Operate.
10. Ventilate.

EXAMPLE. — *Completion;* the act of completing, finishing.

NOTE. — The letters *ion* added to a word usually mean "the act of."

DIRECTION. — Write in the same way two meanings of each of the following words, giving for the first meaning that which is formed by using the words "the act of," and giving for the second meaning that which seems plainest of those found in the dictionary.

1. Alienation.
2. Adoption.
3. Vibration.
4. Indication.
5. Devotion.
6. Numeration.
7. Vegetation.
8. Veneration.
9. Supplication.
10. Agitation.

SECTION II. — Adjectives.

EXAMPLES. — From *play* we form the word *playful;* from *beauty, beautiful;* from *awe, awful.*

DIRECTION. — Write the words ending in *ful,* formed from the following. (Be careful about the spelling.)

1. Hurt.
2. Health.
3. Plenty.
4. Duty.
5. Hope.
6. Cheer.
7. Fear.
8. Woe.
9. Law.
10. Mercy.

EXAMPLE. — *Playful;* full of play, sportive.

NOTE. — The letters *ful* added to a word mean "full of."

DIRECTION. — Write in the same way two meanings of each of the following words, giving for the first meaning the one formed by using the words "full of," and giving for the second meaning that which seems plainest of those found in the dictionary.

1. Truthful.
2. Scornful.
3. Harmful.
4. Sorrowful.
5. Tuneful.
6. Peaceful.
7. Hateful.
8. Revengeful.
9. Wrathful.
10. Useful.

EXAMPLES. — Bounty, bountiful ; art, artful.

DIRECTION. —Write ten similar pairs of words, which you can think of, or can find in the dictionary, and not using any of those already given.

EXAMPLE. — From *sleep* we form the word *sleepless.*

DIRECTION. — Write the words ending in *less* formed from the following. (Be careful about the spelling when the original word ends in *y.*)

1. Aim.
2. Fear.
3. Leaf.
4. Speech.
5. Friend.
6. Mother.
7. Point.
8. Pity.
9. Sin.
10. Mercy.

EXAMPLE. — *Sightless ;* without sight, blind.

NOTE. — The letters *less* added to a noun mean "without."

DIRECTION. — Write in the same way two meanings of each of the following words :

1. Fruitless.
2. Faultless.
3. Careless.
4. Fatherless.
5. Bottomless.
6. Breathless.
7. Graceless.
8. Godless.
9. Groundless.
10. Noiseless.

EXAMPLE. — Doubt, doubtless.

DIRECTION. — Write ten similar pairs of words which you can think of, or can find in the dictionary, and not using any of those already given.

EXAMPLE. — From *beast* we form the word *beastly*.

DIRECTION. — Write the words ending in *ly* formed from the following:

1. Brother.
2. Sister.
3. King.
4. Queen.
5. Man.
6. Woman.
7. Earth.
8. Heaven.
9. Month.
10. Body.

EXAMPLE. — *Lordly;* like a lord, noble.

NOTE. — The letters *ly* added to a noun mean "like."

DIRECTION. — Write in the same way two meanings of each of the following words:

1. Motherly.
2. Fatherly.
3. Princely.
4. Priestly.
5. Courtly.
6. Fleshly.
7. Knightly.
8. Scholarly.
9. Maidenly.
10. Matronly.
11. Masterly.
12. Saintly.

EXAMPLES. — From *rain* we form the word *rainy;* from *sauce, saucy;* from *fog, foggy.*

DIRECTION. — Write the words ending in *y* formed from the following. (Be careful about the spelling.)

1. Brine.
2. Fish.
3. Flesh.
4. Pebble.
5. Bone.
6. Mud.
7. Grass.
8. Water.
9. Ink.
10. Arrow.

EXAMPLE. — *Bloody;* full of blood, having a cruel disposition.

NOTE. — The letter *y* added to a noun means "full of."

DIRECTION. — Write in the same way the meanings of each of the following words:

1. Fatty.
2. Rusty.
3. Lucky.
4. Chalky.
5. Pitchy.
6. Balmy.
7. Billowy.
8. Frothy.
9. Flinty.
10. Roomy.

EXAMPLES. — Film, filmy; rope, ropy.

DIRECTION. — Write ten similar pairs of words, that you can think of, or can find in the dictionary, and not using any of those already given.

EXAMPLES. — From *pay* we form the word *payable;* from *pity, pitiable.*

DIRECTION. — Write the words ending in *ble* formed from the following. (Be careful about the spelling.)

1. Account.
2. Admire.
3. Attain.
4. Service.
5. Credit.
6. Convert.
7. Tax.
8. Adore.
9. Conform.
10. Change.

EXAMPLE. — *Variable;* that can be varied, changeable.

NOTE. — The letters *ble* added to a word mean "that can be."

DIRECTION. — Write in the same way two meanings of each of the following words:

1. Excusable.
2. Lamentable.
3. Valuable.
4. Movable.
5. Debatable.
6. Blamable.
7. Commendable.
8. Conceivable.
9. Allowable.
10. Consolable.

Examples. — Advise, advisable; assail, assailable.

Direction. — Write ten similar pairs of words, not using any of those already given.

Examples. — From *ape* we form *apish;* from *wag, waggish;* from *fool, foolish.*

Direction. — Write the words ending in *ish,* formed from the following. (Be careful of the spelling.)

1. Boy.
2. Girl.
3. Pet.
4. Fever.
5. Wasp.
6. Wag.
7. Self.
8. Jew.
9. Turk.
10. Rogue.

Example. — *Childish;* like a child, puerile.

Note. — The letters *ish* added to a noun mean "like."

Direction. — Write in the same way two meanings of each of the following words:

1. Foppish.
2. Clownish.
3. Brutish.
4. Mannish.
5. Womanish.
6. Wolfish.
7. Babyish.
8. Apish.
9. Swinish.
10. Mulish.

EXAMPLE. — Churl, churlish.

DIRECTION. — Write ten similar pairs of words, not using any of those already given.

EXAMPLE. — From *hero* we form *heroic*.

DIRECTION. — Write the words ending in *ic*, formed from the following:

1. Alcohol.
2. Aristocrat.
3. Lyre.
4. Volcano.
5. Methodist.
6. Calvinist.
7. Druid.
8. Cherub.
9. Abraham.
10. Poet.

EXAMPLE. — *Despotic;* belonging to a despot, tyrannical.

NOTE. — The letters *ic* added to a word mean "belonging to."

DIRECTION. — Write in the same way two meanings of each of the following words:

1. Oceanic.
2. Cubic.
3. Idiotic.
4. Angelic.
5. Apostolic.
6. Symbolic.
7. Meteoric.
8. Arabic.
9. Patriotic.
10. Pedantic.

EXAMPLES. — Period, periodic; Pharisee, Pharasaic.

DIRECTION. — Write ten similar pairs of words. (Be careful about the spelling.)

SECTION III.—Verbs.

EXAMPLE.—From *sweet* we form the word *sweeten.*

DIRECTION.—Write in the same way the words ending in *en,* formed from the following:

1. Damp.
2. Moist.
3. Black.
4. White.
5. Hard.
6. Soft.
7. Less.
8. Wide.
9. Mad.
10. Weak.

EXAMPLE.—*Darken;* to make dark, to obscure.

NOTE.—The letters *en* added to an adjective mean "to make."

DIRECTION.—Write in the same way two meanings of each of the following words:

1. Deaden.
2. Deafen.
3. Deepen.
4. Gladden.
5. Tighten.
6. Cheapen.
7. Brighten.
8. Frighten.
9. Quicken.
10. Slacken.

EXAMPLE.—From *simple* we form the word *simplify.*

DIRECTION.—Write in the same way ten words ending in *fy,* formed from the following:

1. Mode.
2. Ample.
3. Rare.
4. Solid.
5. False.
6. Glory.
7. Class.
8. Just.
9. Person.
10. Type.

EXAMPLES. — *Purify;* to make pure, to free from pollution. *Magnify;* to make great, to enlarge.

NOTE. — The letters *fy* added to a word mean "to make."

DIRECTION. — Write in the same way two meanings of each of the following words:

1. Rarefy.
2. Mortify.
3. Horrify.
4. Gratify.
5. Stupefy.
6. Terrify.
7. Liquefy.
8. Dignify.
9. Diversify.
10. Beautify.

NOTE.— In many words ending in *fy*, the first part is not by itself a complete word; as, magni-*fy*. There is no such word as *magni;* but we find these letters forming, in like manner, the first part of a kindred word, magni-*tude*. As magnitude means *great*-ness, we say, magnify means to make *great*. We find the meaning of the part which is not a complete word by seeing what those letters mean in some other kindred word.

SECTION IV. — Adverbs.

EXAMPLE. — From *swift* we form the word *swiftly*.

DIRECTION. — Write in the same way the words ending in *ly*, formed from the following. (Be careful about the spelling.)

1. Smooth.
2. True.
3. Frequent.
4. False.
5. Grateful.
6. Noiseless.
7. Open.
8. Fierce.
9. Active.
10. Secret.

EXAMPLE. — *Boldly;* in a bold manner, bravely.

NOTE. — The letters *ly* added to an adjective usually mean "in a ——— manner."

DIRECTION. — Write in the same way two meanings of each of the following:

1. Fiercely.
2. Stoutly.
3. Quickly.
4. Hastily.
5. Uprightly.
6. Awfully.
7. Wickedly.
8. Joyfully.
9. Accurately.
10. Pleasantly.

EXAMPLE. — Careful, carefully.

DIRECTION. — Write ten similar pairs of words, not using any of those already given.

TO TEACHERS. — The lessons given in Part I. should not be considered as exhausting the subject, but only as indicating a method by which children may, at a very early age, be trained to the habit of attention to the formation and the meaning of words, and to their grammatical classification. The exercises may be extended and multiplied indefinitely, at the discretion of the teacher. Some knowledge of the elements of Etymology and Grammar is a great help in acquiring an accurate acquaintance with words, and therefore a few studies of this kind are inserted here. It should be remembered, however, that this book is neither an Etymology nor a Grammar; and only so much of those branches is introduced as is necessary for the other more general purposes of the book. At the same time, the book in all its parts will, it is believed, facilitate greatly the more formal and regular study of Grammar and Etymology.





PART II.

SENTENCE-MAKING.

CHAPTER I.

SIMPLE SENTENCES.

SECTION I.—The Simplest Form of the Sentence.

EXPLANATORY REMARK.

To the Teacher.—Every Simple Sentence may be reduced to one of the following forms:

1. The horse is swift.
2. The horse runs.
3. The horse draws the wagon.

Before proceeding to analyze these forms, the scholar should have some practice in writing simple sentences after the models here given, so as to be familiar with sentence-making in its most elementary shape. This is the first step in practical composition.

In the first series of exercises under this head, all the words needed are given, the scholar being required merely to put the words together properly, and to exercise his judgment in the selection.

Example.—The horse is swift.

Direction.—Write sentences like the one above, using each

of the words in the first or left-hand column with an appropriate word in the other column.

Boy,	house,	dog,	fierce,	sharp,	studious,
stone,	knife,	apple,	roomy,	heavy,	brittle,
ink,	snail,	grass,	sweet,	crooked,	white,
glass,	street,	paper,	black,	slow,	green.

Example. — The horse runs.

Direction. — Write sentences like the one above, using each of the words in the first column with an appropriate word in the other column.

Lion,	stream,	moon,	fly,	bark,	crow,
cock,	bird,	dog,	roar,	shine,	creep,
snake,	ice,	girl,	flow,	mew,	bleat,
cat,	fire,	sheep,	melt,	read,	burn.

Example. — The horse draws the wagon.

Direction. — Write sentences like the one above, using each of the words in the first column with an appropriate word in each of the other two columns.

Ox,	boy,	melt,	sting,	corn,	child,
tailor,	sun,	grind,	write,	cart,	clothes,
wasp,	mill,	draw,	scorch,	snow,	eggs,
hen,	scythe,	make,	kick,	letter,	grass,
fire,	horse,	catch,	lay,	linen,	soil,
cat,	farmer,	cut,	till,	driver,	mice.

Note. — In the next series of examples, only one of the words needed is given, and the scholar is required to supply from his own invention what is necessary to make up a sentence like the example.

Example. — The horse is swift.

Direction. — Write sentences like the one above, using with

each of the following words some other appropriate word that you can think of.

1. Tiger.
2. Sheep.
3. Peach.
4. Window.
5. Meadow.
6. Star.
7. Winter.
8. Cloud.
9. Garden.
10. Plum.
11. Rose.
12. Iron.

EXAMPLE. — The horse runs.

DIRECTION. — Write sentences like the one above, using before each of the following words some other appropriate word that you can think of.

1. Shine.
2. Play.
3. Sit.
4. Quarrel.
5. Shout.
6. Squeal.
7. Jump.
8. Laugh.
9. Sleep.
10. Growl.
11. Rise.
12. Cackle.

EXAMPLE. — The horse draws the wagon.

DIRECTION. — Write sentences like the one above, using some appropriate word before and after each of the following words:

1. Scrape.
2. Build.
3. Drive.
4. Break.
5. Steal.
6. Throw.
7. Sell.
8. Twist.
9. Pinch.
10. Bend.
11. Shoot.
12. Strike.

SECTION II. — The Parts of a Sentence.

EXPLANATIONS.

[TO THE TEACHER. — It is not intended that these and similar remarks throughout the book should be committed to memory and recited. The scholar, however, should read them attentively, and be guided by them in

writing the exercises, and the teacher should go over them in a familiar conversation with his class, while correcting the exercises.]

Every Sentence must contain a Subject and a Predicate. These are the only necessary parts of a sentence.

The Subject is that of which we speak.

Examples. — "The horse runs." "The horse is swift." Here, in both cases, *the horse* is the Subject. We ask, What runs? What is swift? Ans. *The horse.* That is what we are speaking of.

The Predicate is that which we say of a subject.

The predicates, in the two examples given above, are *runs* and *is swift.* The horse does what? Ans. *Runs.* The horse is what? Ans. *Is swift.* Those are the things which we say of the horse.

Note. — Strictly speaking, in such a sentence as "The horse is swift," we should call the word *is* the copula, and *swift* the predicate; *swift* being the thing asserted, and *is* the asserting word. Every sentence, indeed, may be reduced to this form. Thus, "The horse runs" may be changed to *The horse is* (cop.) *running* (pred.). But for all ordinary purposes it is sufficiently accurate to consider the predicate as including the copula or asserting word.

Besides the Subject and the Predicate, a sentence may contain an Object also. Many predicates require an object to complete the sense.

The Object is one of the main parts of a sentence, though not a necessary part of all sentences.

Example. — "The horse draws the wagon." Here, after *draws,* we naturally ask, Draws what? Ans. *The wagon.* The sense is not complete until we name something which the horse draws, and that something is the Object.

Note. — A more precise definition of Object would require a larger introduction of grammatical terms than is necessary for the purposes of this book.

Examples. — 1. The horse (subject) is swift (predicate). 2. The horse (subject) draws (predicate) the wagon (object).

Direction. — Copy the following sentences, and mark in each the Subject, the Predicate, and the Object, in the manner shown in the examples.

1. Birds fly. 2. Fishes swim. 3. The girl dresses the doll. 4. The boy writes the letter. 5. The gardener was digging the flower-bed. 6. The cat caught a mouse. 7. He saw a snake. 8. We found a rabbit. 9. You will learn the lesson. 10. The bench was broken. 11. John tells the truth. 12. Mary loves Susan.

DIRECTION. — Copy the following sentences, filling up the blanks with the word or words necessary to complete the sense, and marking the word or words thus inserted as Subject, Predicate, or Object.

1. —— is tired. 2. Father has given me ——. 3. John —— the lesson. 4. The sun ——. 5. —— is to be censured. 6. Jane —— study. 7. —— is fond of swimming. 8. Boys like ——. 9. Girls —— dolls. 10. Laziness is ——. 11. The scholars presented —— to the teacher. 12. Men need —— for writing. 13. Mr. Wilson sold ——. 14. Fishes —— scales. 15. —— loves her mother. 16. We all want ——. 17. William —— the money. 18. Peaches are ——.

EXAMPLES. — 1. The carpenter builds houses. 2. The farmer is industrious.

DIRECTION. — Make sentences like one or the other of the examples, and telling what each of those named below usually does, or is; and mark in each case the Predicate, and also the Object, if there is one.

1. The bee.	6. The squirrel.	11. Soldiers.
2. The teacher.	7. The ox.	12. Sailors.
3. The river.	8. The hammer.	13. The wren.
4. The gardener.	9. The tongue.	14. The snow.
5. The boatman.	10. The hand.	15. The clouds.

PRONOUNS.

EXAMPLE. — Mr. Johnson brings apples to market. Mr. Johnson sells apples for a dollar a basket.

NOTE 1. — This expression may be changed thus: "Mr. Johnson brings apples to market. *He* sells *them* for a dollar a basket." In the second sentence, *he* is used instead of *Mr. Johnson*, and *them* is used instead of *apples*. An unpleasant repetition of the words is thus prevented. *He* and *them* are called Pronouns. *Pro* means *for, instead of.* A Pronoun is a word used instead of a noun, to prevent its being repeated.

NOTE 2. — The principal pronouns are the following:

1. *I, me; we, us.*
2. *Thou, thee; you.*
3. *He, him; she, her; it; they, them.*

I, we, thou, he, she, and *they* are never used except as a subject.
Me, us, thee, him, her, and *them* are never used except as an object.
You and *it* may be either subject or object.

DIRECTION. — Copy the following sentences, and mark in each the Pronouns:

1. Ellen saw Thomas. She called him.
2. Men should fear God. They should worship him.
3. The horse has broken the wagon. He has ruined it.
4. The books are torn. They are spoiled.
5. Father and I went to town. The dog followed us.

EXAMPLE. — John struck the table. John broke the table.

Change thus: John struck the table. He broke it.

DIRECTION. — Change the following expressions, using in the proper places pronouns instead of nouns.

1. The men saw the bridge. The men crossed the bridge.

2. A plague visited the people. A plague destroyed the people.

3. We saw the cows. We drove the cows away.

4. The boy found the apples. The boy has eaten the apples.

5. The girl entered the garden. The girl has left the garden.

EXAMPLES. — The mother loved her. He deserted them.

DIRECTION. — Make up a sentence for each of the following verbs, using in each case a pronoun for the subject, or the object, or both.

1. Write. 2. Burn. 3. Lift. 4. Terrify. 5. Enlarge.

SECTION III. — Adjuncts.

OUTLINE OF THE SUBJECT.

[TO THE TEACHER. — The outline here given is not to be studied and recited by the scholar at present. It is placed here merely to map out to the eye of the teacher the work to be done. After a class have gone through all the exercises in this Section, it may be well for them then to read the outline over and be questioned upon it.]

In a simple sentence, every word which is not either the Subject, the Predicate, or the Object, is an Adjunct to one of them.

EXAMPLES. — 1. The farmer ploughs the field (no adjunct).

2. The *industrious* farmer ploughs the field (adjunct to the subject).

3. The farmer *carefully* ploughs the field (adjunct to the predicate).

4. The farmer ploughs the *whole* field (adjunct to the object).

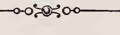
5. The industrious farmer carefully ploughs the whole field (adjunct to each).

I. Adjuncts to the Subject and the Object may be formed,

1. By a noun in apposition; as, Jacob *the gardener.*
2. By a noun in the possessive; as, The *boy's* gun.
3. By an adjective, or an adjective-word; as, *Boyish* sports, *their* sports.
4. By a preposition-phrase; as, Sports *among boys.*

II. Adjuncts to the Predicate may be formed,

1. By an adverb; as, The boy studied *diligently.*
2. By a preposition-phrase; as, The boy studied *with diligence.*



I.

Adjuncts to the Subject and the Object.

Form 1.—An Adjunct formed by a Noun in Apposition.

subject adjunct
Examples. — 1. Jacob the gardener ploughed the
object adjunct
field. 2. They crossed the river Delaware.

Note. — In the first of these examples, there is an adjunct to the subject; *Gardener* is in apposition to *Jacob,* and is an adjunct to it. In the second example, there is an adjunct to the object; *Delaware* is in apposition to *river,* and is an adjunct to it.

Direction. — Copy the following sentences, and in each sentence mark, as in the examples, the adjunct, and the subject or object to which it belongs.

1. Benjamin West the painter was a Pennsylvanian.
2. They slew the tyrant Nero.
3. The river Nile is muddy.
4. Alexander the coppersmith did harm.
5. They separated the friends, Damon and Pythias.

Direction. — Copy the following sentences, filling up the blank in each with some appropriate noun as an adjunct, and

marking the adjunct and the subject or object, as in the previous examples.

1. Your cousin —— has gone home.
2. They crossed the river ——.
3. The dog —— is courageous.
4. The poet —— wrote Paradise Lost.
5. He finds his brother ——.

DIRECTION. — Make up five sentences, in each of which the *subject* shall have a noun in apposition as an adjunct; also, five, in which the *object* shall have a noun in apposition as an adjunct; and, in all the sentences, mark, as in the previous instances, the adjunct, and the subject or object to which it belongs.

FORM 2.—AN ADJUNCT FORMED BY A NOUN IN THE POSSESSIVE.

EXAMPLES. — 1. The boy's (adjunct) gun (subject) was loaded. 2. The man bought the farmer's (adjunct) apples (object).

NOTE 1. — In the first of these examples, there is an adjunct to the *subject; boy's* is in the possessive, and is an adjunct to *gun.* In the second example, there is an adjunct to the *object; farmer's* is in the possessive, and is an adjunct to *apples.*

NOTE 2. — *Boy's* is said to be in the possessive, because it tells who is the possessor of the gun. *Farmer's* is said to be in the possessive, because it tells who is the possessor of the apples. The possessive form of a noun usually has an apostrophe and the letter *s* ('s) at the end of it.

DIRECTION. — Copy the following sentences, and in each sentence mark, as in the examples, the adjunct, and the subject or object to which it belongs.

1. The lion's roar is terrible.
2. The tailor made the man's coat.
3. The soldier's life is unpleasant.
4. The men heard the mother's voice.
5. The gardener's flowers were admired.

DIRECTION.—Copy the following sentences, filling up the blank in each with some appropriate possessive as an adjunct, and marking, as in the previous examples, the adjunct, and the subject or object to which it belongs.

1. The —— lesson is not learned.
2. She has dressed —— doll.
3. The —— rules are strict.
4. Scholars should observe the —— rules.
5. —— proverbs teach wisdom.

DIRECTION.—Make up five sentences, in each of which the *subject* shall have a noun in the possessive as an adjunct; also, five, in which the *object* shall have a noun in the possessive as an adjunct; and, in all the sentences, mark, as before, the adjunct, and the subject or object to which it belongs.

EXAMPLE.—The spider's web. The web of the spider.

NOTE.—A possessive adjunct is sometimes formed by using a noun with *of* before it, instead of *'s* after it.

DIRECTION.—Copy the following sentences, and mark in each the adjunct, and the subject or object.

1. The song of the bird is melodious.
2. The man's pigeons are tame.
3. The scholar's diligence is praiseworthy.
4. The color of the rose is beautiful.
5. The smell of hay is fragrant.

DIRECTION.—Copy the following sentences, filling up the blank in each with some appropriate possessive, and marking in each the adjunct, and the subject or object to which it belongs.

1. The rest —— is sweet.
2. The —— time is precious.
3. The boys found —— nest.

4. The sound —— is terrific.
5. The men heard the roaring ——.

Direction. — Make up six sentences, with a possessive adjunct to the subject, and six with a possessive adjunct to the object, and let one half of the possessives in each list be formed by using *of*, and the other half by using *'s*; and mark in each case the adjunct, and the subject or object to which it belongs.

Form 3. — Case 1. An Adjunct formed by an Adjective.

adjunct subject
Examples. — 1. Ripe fruit is wholesome. 2. The
adjunct object
teacher praises the diligent pupil. 3. The school has one
adjunct object adjunct
hundred and twenty-five scholars. 4. More than two
subject
hundred men were wounded.

Note. — Observe that in expressing numbers the adjective adjunct often consists of several words.

Direction. — Copy the following sentences, marking in each the adjunct, and the subject or object to which it belongs.

1. A merry heart maketh a glad countenance.
2. The smallest boy chose the biggest apple.
3. The merry girl has a ripe peach.
4. The merry young girl had two dozen ripe peaches.
5. More than four hundred and fifty large cows crossed the new bridge.

Note. — In such examples as Nos. 4 and 5, a subject or an object sometimes has two or more distinct adjuncts. The pupil should be instructed, in such cases, to mark each different adjunct
adjunct adjunct subject
separately; as, Two hundred frozen apples.

Direction. — Copy the following sentences, filling up the

blank in each with some appropriate adjective, and marking the adjunct, and the subject or object to which it belongs.

1. The —— army contains —— soldiers.
2. A —— son makes a —— father.
3. —— flowers are prized.
4. —— stockings are warm.
5. The boy loves —— milk.

Direction. — Make up five sentences, each having an adjective adjunct to the *subject;* five sentences, each having an adjective adjunct to the *object;* and five sentences, each having an adjective adjunct both to the subject and the object. In all the sentences, mark the adjunct, and the subject or object to which it belongs.

Case 2. An Adjunct formed by an Adjective-word.

Examples. — 1. My (adjunct) book (subject) is lost. 2. Her (adjunct) eyes (subject) are blue. 3. Those (adjunct) houses (subject) are large.

Note. — *My*, *her*, and *those*, in these examples, are called adjective-words. The adjective-words are *my*, *thy*, *his*, *her*, *its*, *our*, *your*, *their*, *this*, *that*, *these*, *those*, *each*, *every*, *either*, *neither*, etc. For the purposes of composition, these words may be used as adjectives; but, as they differ from other adjectives in some respects, they are here called adjective-words. In grammar, they are called adjective-pronouns.

Direction. — Copy the following sentences, marking in each the adjunct, and the subject or object to which it belongs.

1. James has learned his lesson.
2. My father bought his farm.
3. Your teacher has given a long lesson.
4. Every man makes his own fortune.
5. Each army contains fifty thousand valiant men.

Direction. — Copy the following sentences, filling up the blank in each with some appropriate adjective or adjective-word, and marking the adjunct, and the subject or object to which it belongs.

1. The children have lost —— mother.
2. The —— children have lost —— —— mother.
3. A selfish man seeks —— interests.
4. I have forgotten the —— lesson.
5. —— deeds make men ——.

Direction. — Make up ten sentences, each having an adjective and an adjective-word as adjuncts either to the subject or to the object; and in each mark the adjuncts, and the subject or object to which they belong.

Form 4. — An Adjunct formed by a Preposition-Phrase.

subject adjunct

Example. — The road across the common is the nearest.

Note 1. —In this sentence, *Across the common* is a preposition-phrase, and is an adjunct to road. It tells what road is meant. It is added to road and describes it, very much as an adjective would. Such phrases are called Preposition-phrases, because they consist of a preposition and one or more words following it.

Note 2. — The principal Prepositions are the following: *Above, about, according to, across, after, against, along, amid* or *amidst, among* or *amongst, around, at, before, behind, below, beneath, beside* or *besides, between* or *betwixt, beyond, by, down, for, from, in, into, of, on, over, past, round, since, through, till, toward* or *towards, under, unto, up, upon, with, within, without.*

Direction. — Copy the following sentences, and mark in each the preposition-phrase, and the subject or object to which it belongs.

1. The tunnel under the canal is disagreeable.

2. The State-prison at Sing-Sing is well known.
3. They admired the rivulet at the foot of the hill.
4. They burnt the bridge over the river.
5. A walk by moonlight is pleasant.

DIRECTION. — Copy the following sentences, filling up the blank in each with some appropriate preposition-phrase, and marking the adjunct, and the subject or object to which it belongs.

1. The arbor —— is cool.
2. The ducks —— are swimming.
3. The path —— is pleasant.
4. They avoided the ford ——.
5. The scholar remembered the rule ——.

DIRECTION. — Make up ten sentences, each having a preposition-phrase as an adjunct, and in each case mark the adjunct, and the subject or object to which it belongs.



II.

ADJUNCTS TO THE PREDICATE.

FORM 1. — AN ADJUNCT FORMED BY AN ADVERB.

EXAMPLE. — The horse runs rapidly. (predicate: runs; adjunct: rapidly)

NOTE. — In this example, *rapidly* is an adverb, and is an adjunct to *runs;* it tells how the horse runs.

DIRECTION. — Copy the following sentences, and mark in each the predicate, and the adverb which is an adjunct to it.

1. The pupils studied their lesson diligently.
2. The man under the hill lives happily.
3. The robber suddenly left the house.
4. The men quickly extinguished the fire.
5. The birds in the grove sing sweetly.

EXAMPLES. — 1. The horse runs *very* rapidly. The horse runs *more* rapidly. The horse runs *most* rapidly.

NOTE. — Adverbs may themselves have an adjunct, such as *very, more, most.* In these cases the two adverbs may be taken together as forming one adjunct.

DIRECTION. — Copy the following sentences, and mark in each the predicate and its adjuncts.

1. The wind blew most violently.
2. The police very easily dispersed the mob.
3. The man most clearly was outwitted.

NOTE. — The majority of adverbs end in *ly,* and express manner, or tell how a thing is done, as has been already explained. But there are a good many adverbs which do not end in *ly,* and which express various other ideas besides that of manner.

EXAMPLES. — 1. The man is *now* living (adverb of *time*).

2. The thing occurred *here* (adverb of *place*).
3. He fell *backward* (adverb of *direction*).
4. The horse was *much* alarmed (adverb of *quantity*).

NOTE. — The following are some of the most common kinds of adverbs:

1. Adverbs of MANNER or QUALITY: *Thus, so, well, ill, swiftly, smoothly, truly,* and some thousands ending in *ly.*

2. Adverbs of PLACE: *Here, there, where; hither, thither, whither; hence, thence, whence,* etc.

3. Adverbs of TIME: *Now, then, when, ever, never, forever, soon, often, seldom, hereafter,* etc.

4. Adverbs of QUANTITY: *Much, little, enough,* etc.

5. Adverbs of DIRECTION: *Downward, upward, forward, backward, hitherward, thitherward,* etc.

6. Adverbs of INTERROGATION: *How, why, when, where,* etc.

7. Adverbs of UNCERTAINTY: *Perchance, perhaps, peradventure,* etc.

DIRECTION. — Copy the following sentences, and mark in each the predicate and the adverb which is an adjunct to it.

1. The horse seldom goes backward.
2. Weeds grow luxuriantly everywhere.
3. He never studies his lesson.
4. The party afterwards dispersed.
5. The men had no business here.

FORM 2. — AN ADJUNCT FORMED BY A PREPOSITION-PHRASE.

EXAMPLES. — 1. The man ran (predicate) in a rapid manner (adjunct).

2. The man ran (predicate) down the hill (adjunct).

NOTE. — In the first example, *in a rapid manner* is an adjunct to *ran.* It tells how the man ran. In the second example, *down the hill* is an adjunct. It tells in what direction he ran. These phrases have the same effect as an adverb.

DIRECTION. — Copy the following sentences, and mark in each the predicate, and the adverb or the preposition-phrase which is an adjunct to the predicate.

1. The water flows silently under the bridge.
2. The apples have grown to a great size.
3. The Indians live by hunting.
4. The man died from mere exhaustion.
5. The train will be here presently.
6. The train will be in this place in a short time.
7. The child behaved shockingly.
8. The child behaved in a shocking manner.

Direction. — Make up five sentences, each having an adverb as an adjunct to the predicate; five sentences, each having a preposition-phrase as an adjunct to the predicate; and five sentences, each having both an adverb and a preposition-phrase as adjuncts to the predicate. In each sentence, mark the predicate and its adjunct or adjuncts.

Example. — *There*, an adverb. *In that place*, a preposition-phrase meaning the same thing as the adverb.

Direction. — Write ten adverbs, and after each a preposition-phrase having the same meaning as the adverb.

REVIEW EXERCISES.

To the Teacher. — The exercises under this head are intended to put into practice all that has been learned in regard to each kind of adjuncts.

Example. — The old man on the hill, Jacob Thompson, in the course of time, acquired prodigious strength of muscle by chopping wood.

Analysis of the Foregoing Example.

1. *The Sentence without Adjuncts.* — The man acquired strength.
2. *The Subject* — Man.
3. *The Predicate* — Acquired.
4. *The Object* — Strength.
5. *Adjuncts to the Subject.*
   - Old (an adjective).
   - On the hill (a preposition-phrase).
   - Jacob Thompson (a noun in apposition).
6. *Adjuncts to the Predicate.*
   - In the course of time (a preposition-phrase).
   - By chopping wood (a preposition-phrase).

7. *Adjuncts to the Object.* { Prodigious (an adjective). Of muscle (a preposition-phrase).

DIRECTION. — Copy the following sentences, and after each write an analysis of it in the manner of the foregoing example.

1. Our new horse Charley yesterday ran furiously across the bridge.

2. The bell in the church tower gives forth a musical sound on Sunday morning.

3. Webster's large dictionary is in truth a prodigious monument of learning.

4. In summer snow sometimes can be seen on the mountains.

5. The frightened horse dragged the new carriage furiously down the street.

DIRECTION. — Make up five sentences, each containing not less than three adjuncts, and after each sentence write an analysis of it.

EXAMPLE. — A farmer has produced peaches.

The same enlarged by Adjuncts. — An enterprising farmer in Delaware, Thomas Ridgway, by skilful grafting, has lately produced most delicious peaches of a new variety.

DIRECTION. — Copy the following sentences, enlarging each with not less than five adjuncts.

1. The sun rises.
2. The vine grows.
3. The boy caught a rabbit.
4. The carpenter built a house.
5. The locomotive draws the train.

EXAMPLE. — Emma played.

The same enlarged. — On Friday afternoon of last week little Emma played gayly with her new doll in the back parlor with the rest of her companions.

DIRECTION. — Copy the following sentences, enlarging each with as great a variety of adjuncts as you can think of.

1. The kitten mewed.
2. The boys climbed the tree.
3. The river was frozen.
4. Mary sings.
5. William studied the lesson.

EXAMPLE. — *Subject* — Boy.

Sentence. — A little curly-headed boy was holding a large apple in his hand.

DIRECTION. — Make up a sentence about each of the following subjects, using at least one adjunct with each subject, object, and predicate.

1. Girl.	8. Mother.	15. Snake.
2. River.	9. Brother.	16. Bird.
3. Island.	10. Sister.	17. Tree.
4. Boat.	11. Horse.	18. Garden.
5. Aunt.	12. Dog.	19. Cloud.
6. Uncle.	13. Lion.	20. Rain.
7. Father.	14. Wolf.	21. Snow.

EXAMPLE. — *Detached Sentences.* — The tree was struck. It was an oak tree. The tree was old. It was a fine tree. The tree grew in the park. The lightning struck the tree. It was night when the tree was struck.

The night was Thursday. It was twelve o'clock when the tree was struck.

The same combined into One Sentence. — The fine old oak tree in the park was struck by lightning at twelve o'clock on Thursday night.

Direction. — Change each of the following series of detached sentences into one sentence.

1. The boy fell. The boy was little. It was a ditch he fell into. The ditch was dry. It was this morning that he fell in.

2. The river overflowed. The river was the Potomac. The banks were overflowed. It was in November. It was on the fifteenth of that month. On both sides it was overflowed.

3. The boy came. The boy was pretty. He was little. He was blue-eyed. He had rosy cheeks. It was his mother he came to. The boy had a rabbit. It was a young one. It was white. It was lop-eared. He carried it in his pocket.

4. Leonidas died. Leonidas was a king. He was king of Sparta. Three hundred of his countrymen died with him. They died like heroes. It was at Thermopylæ they died. They died to defend their country. They were defending their country against the Persians.

5. Milton was born. He was a poet. He was a great poet. He was an English poet. Bread Street was the place of his birth. Bread Street is in Cheapside. Cheapside is in London. He was born in the year 1608.

6. Thomas Jefferson was the author of a state-paper. That state paper is known in history. It is known as the Declaration of Independence. He was President of the United States. He was the third President. He died at Monticello. Monticello is in Virginia. He died July 4, 1826.

7. The boy wrote. He was a good boy. He wrote a letter. He wrote to his father. He wrote from school. He wrote on his birthday. It was a long letter. He wrote it early in the morning. He wrote it before breakfast.

8. The interval was looked upon. It was looked upon as a stage of transition. It was the interval between twenty and thirty. It was a stage of transition from boyhood to manhood. It was among the Spartans it was so looked upon.

Example. — 1. Robert went out early in the morning with light step into the garden.

2. With light step Robert went out early in the morning into the garden.

3. Robert went out with a light step into the garden early in the morning.

4. Robert with light step went out into the garden early in the morning.

5. Robert went out into the garden early in the morning with light step.

Note. — The object of the foregoing is to show how the places of the adjunct may be varied without changing the sense.

Direction. — Change the place of the adjuncts in each of the following sentences, so as to make the sentence read in not less than four different ways, all meaning the same thing.

1. At the dawn of day she ascended the hill with a merry heart in company with her brother.

2. In a pensive state of mind the youth strolled along the banks of the river in the evening, at a very gentle pace.

3. For nearly a week we were becalmed in the open Pacific, in a ship almost entirely destitute of provisions.

4. The field this year yielded a much better crop, through the exertions of the proprietor.

5. He reads every morning after breakfast regularly ten pages of Cicero.

6. The boy threw himself into a violent heat yesterday by jumping in the garden.

7. At noon on account of the heat of the sun the cattle seek the shade.

8. Pope, in his last illness, amused himself, amidst the care of his higher concerns, in preparing a corrected and complete edition of his writings.

COMPOSITIONS.

Direction. — Make up ten sentences or more about Butter, telling what you know about it, or what you think about it, whether you like it or dislike it, how it looks, how it is made, and so on.

To the Teacher. — In the exercises under this head, scholars, even the youngest, will occasionally form sentences which are more advanced than those given in the models, introducing relative pronouns, conjunctions, and subordinate clauses, in regard to which no rules as yet have been given. Such sentences should not, indeed, be required of them for the present; but if given by them, and if found formed correctly, they should not be discountenanced, but rather commended. The scholar learns to use words and form sentences, not by exercises and rules merely, or mainly, but by conversation, reciting, and reading. In making up sentences for the expression of his own thoughts or opinions, he should be encouraged to exercise his ingenuity, and to tell what he knows and thinks, in such ways as are familiar to him, so far as they are grammatical.

Direction. — Make up ten sentences or more about each of the following subjects, telling what you know, think, or feel about it.

1. Honey.
2. Tea.
3. Bread.
4. Cake.

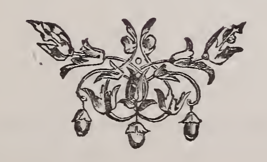
5. Vinegar.
6. Apples.
7. Peaches.
8. Milk.
9. Cheese.
10. Potatoes.

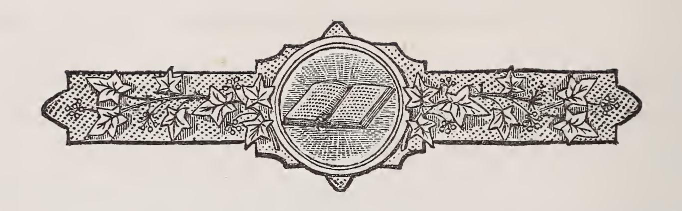
Direction.—Make up ten sentences or more about each of the following subjects:

1. Ink.
2. Chalk.
3. Paper.
4. Coal.
5. Wood.
6. Dogs.
7. Horses.
8. Cows.
9. Rats.
10. Cats.

Direction.—Make up ten sentences or more about each of the following subjects:

1. Dolls.
2. Tops.
3. Hoops.
4. Marbles.
5. Kites.
6. Playing Croquet.
7. Blind Man's Buff.
8. Hide and Seek.
9. Pussy in the Corner.
10. Who has got the Button?





CHAPTER II.

Complex Sentences.

SECTION I.—Connective Sentences.

Example. — Birds fly *and* fishes swim.

Note 1. — In this sentence, there are two component parts, each forming by itself a complete sentence, and not dependent in any way one upon the other. They merely stand alongside of each other, and are held together as one by the connecting word *and*. Such sentences are called *Connective*.

Note 2. — The principal words used for connecting sentences in this way are *and, too, also, likewise, besides, moreover, furthermore, not only — but also, not only — but likewise*, etc.

Examples. — 1. [Not only] Cæsar was a great warrior; [but also] he was a great writer.

2. The cat catches mice; [and] she eats them [too].

Direction. — Copy the following sentences, and in each enclose in brackets the connective word or words.

1. The horse serves for riding; it is also used for draught.

2. Some books are not only amusing, but they are also instructive.

3. The blacksmith not only makes new utensils, but he also repairs old ones.

4. The ass has a rough coat; he has likewise a thick skin.

5. Day is the time for labor, and night is the time for rest.

DIRECTION. — Complete the following sentences by making an additional part for each, so as to change it into a Connective sentence. Enclose the connective words in brackets.

1. The boy is not only amiable; ——
2. The winter has been severe, and ——
3. The birds fly about the garden; —— also ——
4. Thomas buys many books; —— and —— too.
5. The bee is not only an industrious animal, but likewise ——

DIRECTION. — Make up a Complex Sentence, composed of two co-ordinate parts, with suitable connective words, about each of the following subjects. Enclose in brackets the connective words in each.

1. The street-car.
2. The school-house.
3. The church spire.
4. The sound of a chime of bells.
5. The noise of a locomotive.
6. The arrival of the train.

EXAMPLE. — Cæsar was not only a great warrior; but also [he was] a great writer.

Contracted form. — Cæsar was not only a great warrior, but also a great writer.

NOTE. — In forming a connective sentence, the sentence may sometimes be shortened by leaving out certain words. Thus, in the example, the words *he was* may be left out, because the idea

has already been sufficiently expressed by the words *Cæsar was*, in the first part of the sentence.

DIRECTION. — Write the following sentences in a contracted form, leaving out those words which are not needed for expressing the meaning.

1. The dog barks, and the dog bites.
2. The boy laughed, and the girl laughed.
3. You should love your brothers, and you should love your sisters.
4. Pharisee was the name of a sect, Scribe was the name of an office.
5. Pennsylvania abounds in coal, and Pennsylvania abounds in iron.

DIRECTION. — Make up five sentences, each with two subjects and only one predicate, and let the following be the subjects:

1. A dog and a squirrel.
2. A cat and a mouse.
3. A man and a horse.
4. New York and Philadelphia.
5. George Washington and Benjamin Franklin.

DIRECTION. — Make up five sentences, each with one subject and two predicates. Let the following be the subjects:

1. A steamboat.
2. The Pole star.
3. The letter S.
4. The figure 8.
5. The City of London.

DIRECTION. — Make up five sentences, each with only one subject and one predicate, but with two objects. Let the following be the objects:

1. Ham and dried beef.

2. Wood and coal.
3. Books and papers.
4. Girls and boys.
5. Men and women.

Not only — but also.

EXAMPLE. — Mary was idle this morning.

With the Connectives:

FORM 1. Not only *Mary* was idle this morning, [but Ellen also].

FORM 2. Mary not only was *idle* this morning, [but mischievous also].

FORM 3. Mary was idle not only this *morning*, [but this afternoon also].

NOTE. — In using the connectives *not only — but also,* the words *not only* must be put immediately before the word which calls for a corresponding word in the other branch of the sentence. Thus:

1. Not only *Mary,* but *Ellen.* 2. Not only *idle,* but *mischievous.* 3. Not only this *morning,* but also this *afternoon.*

DIRECTION. — Write each of the following sentences with *not only* placed: 1, before the subject; 2, before the predicate; 3, before the object; and then fill out each with an appropriate addition.

1. The train approached the city.
2. The farmer planted corn.
3. This class has studied grammar.
4. The man crossed the ferry.
5. The boy caught a trout.

COMPOSITIONS.

DIRECTION.—Make up not less than twenty sentences about CORN, telling what you know or think about it. Let the sentences be partly simple ones, and partly complex. The following *Outline* of topics will help you:

1. How corn is planted.
2. What is done to the corn while it is growing.
3. A description of the stalk.
4. A description of the silk, and of the tassel.
5. A description of the husk, and of the ear.
6. Different ways of using corn for food.

EXAMPLE.—*Subject*—A SHEEP.

OUTLINE.

1. The size as compared with two or three other domestic animals.
2. Traits of character or natural disposition of the sheep.
3. Peculiarity of its covering, as compared with those of the goose and of the dog.
4. Uses of the animal.
5. How the sheep makes its wants known.
6. Some of its natural enemies among other animals.

EXAMPLE.—*Subject*—SNOW.

OUTLINE.

1. Time of the year when snow usually comes.
2. Its appearance in coming down.
3. Effects of violent wind upon the snow when falling.
4. Amusements and pleasures connected with snow.

5. Troubles and sufferings connected with snow.
6. Cause of the disappearance of the snow.
7. Places where snow exists all the year round.

DIRECTION. — Prepare a similar outline of topics in regard to each of the following subjects:

1. Ice.
2. Tomatoes.
3. A bridge.
4. A river.
5. A railroad station.
6. A school-house.
7. Pies.
8. Candy.
9. The hand.
10. The eye.

TO THE TEACHER. — This exercise is of the greatest importance. The attainment of some facility in making an Outline will help the scholar very much in the work of original composition.

In making these outlines, the younger scholars will need and should receive assistance from the teacher. Let the scholars begin and suggest orally whatever topics they can think of without help. Let these topics be discussed and revised in a familiar conversation in the class, and let other topics be suggested if need be. After thus talking about a subject, so that the scholars seem to get an idea of the various ways in which it may be spoken of, let them then write out an outline and hand it in to the teacher. When an outline has thus been prepared, and is approved by the teacher, let a composition be written upon it.

DIRECTION. — Write a composition of not less than twenty sentences on each of the foregoing subjects, according to the outline which has been prepared and approved.

SECTION II. — Antithetical Sentences.

EXAMPLE. — The peacock has a beautiful plumage; [but] its voice is harsh and unmusical.

NOTE 1. — In this sentence there are two component parts, each complete in itself, and these parts are put in contrast,

opposition, or antithesis to each other by the word *but*. Sentences thus formed are called *Antithetical.*

NOTE 2.—The principal words used in forming Antithetical Sentences are *but, yet, else, otherwise, however, whereas, while, whilst, nevertheless, notwithstanding.*

DIRECTION.—Copy the following sentences, enclosing in brackets the antithetical word in each:

1. Children ought to be merry sometimes; but they should never be rude.

2. Stephen the martyr was stoned by the Jews; yet he died praying for them.

3. We must worship God in spirit and in truth; otherwise our worship will not be accepted.

4. The kingdom of Israel was entirely destroyed by the Assyrians; whereas that of Judah was afterward restored.

5. We must be diligent in study; else we shall make little progress.

DIRECTION.—Complete the following sentences by making an additional part for each so as to change it to an antithetical sentence. Enclose the antithetical words in brackets.

1. The lion is comparatively small; but ——

2. Some kinds of wood are not useful for building; nevertheless ——

3. Rhode Island is a small State; yet ——

4. The teacher must be very patient, otherwise ——

5. Time is precious; yet ——

DIRECTION.—Make up an antithetical sentence, composed of two co-ordinate parts, on each of the following subjects. Enclose the antithetical word or words in brackets.

1. The common house-fly.
2. The mosquito.
3. Pins.
4. Walnuts.
5. The wren.
6. The monkey.

COMPOSITIONS.

EXAMPLE. — *Subject* — EGGS.

OUTLINE.

1. The ordinary shape of eggs.
2. Different kinds of eggs, and the peculiarities of each.
3. Varieties of color.
4. The parts of an egg, and a description of each part.
5. The various uses of eggs.
6. Modes of cooking them.

DIRECTION. — Make up not less that twenty sentences on the foregoing subject, and let at least two of the sentences be connective, and two antithetical.

DIRECTION. — Make up an outline on each of the following subjects:

1. Sweet potatoes.
2. Watermelons.
3. Ice cream.
4. Soap.
5. Shoes.
6. Hats.

DIRECTION. — Make a composition of not less than fifteen sentences on each of the foregoing subjects, after the outline has been prepared and has been approved by the teacher.

SECTION III. — Inferential Sentences.

EXAMPLE. — The man is intemperate in his habits; [therefore] he does not succeed in his business.

NOTE 1. — In this sentence there are two component parts, each complete in itself, but one part is given as an *inference* from the other. This inference is expressed by the word *therefore.* Sentences formed in this way are called *Inferential.*

NOTE 2.—If the inferential word is left out of such a sentence. it is resolved at once into two independent sentences. Thus: "The man is intemperate in his habits; [therefore] he does not succeed in his business."

NOTE 3.—The principal words used in forming Inferential Sentences are *therefore, wherefore, then, hence, whence, so, consequently, accordingly.*

DIRECTION.—Copy the following sentences, and enclose in brackets the inferential word in each:

1. The weather was unfavorable; accordingly we deferred our visit.
2. The ink is thick and pasty; therefore I cannot write decently.
3. The boy is an orphan; therefore he needs sympathy.
4. The girl is attentive to her lessons; consequently she makes rapid improvement.
5. He was at the station two minutes behind time; hence he missed the train.

DIRECTION.—Complete the following sentences by an additional part for each, so as to change it into an inferential sentence.

1. The boy is often absent from school; *hence* ——
2. The snow was two feet deep; *consequently* ——
3. He was never known to speak an untruth; *therefore* ——
4. Charles presented his composition full of unsightly blots; *consequently* ——
5. I forgot to bring my book; *so* ——

DIRECTION.—Make up an inferential sentence, composed of two co-ordinate parts, on each of the following subjects. Enclose the inferential words in brackets.

1. A pic-nic.
2. A soap-bubble.
3. A mountain.
4. A river.
5. Skating.
6. Swimming.

COMPOSITIONS.

EXAMPLE.—*Subject*—ROSES.

OUTLINE.

1. Why roses are cultivated.
2. Some of the varieties of the rose.
3. The color.
4. The perfume.
5. The thorns which grow upon the rose-bush.
6. The bugs which infest it.
7. Rose-water.
8. Ottar of roses.

DIRECTION.—Make up twenty sentences on the foregoing subject, and let at least one of the sentences be inferential, one antithetical, and one connective.

DIRECTION.—Make up an outline on each of the following subjects:

1. The peacock.
2. The squirrel.
3. The camel.
4. Cherries.
5. Mince pie.
6. Rice pudding.

DIRECTION.—Make a composition of not less than fifteen sentences on each of the foregoing subjects, after the outline has been prepared and has been approved by the teacher.

SECTION IV.—Dependent Sentences.

EXAMPLE.—The children could play in the garden, *if* they would not injure the plants.

NOTE 1.—This sentence consists of two parts, each having a subject and a predicate of its own, yet neither making by itself a completed meaning. If any one says, "The children could play

in the garden" — and stops there, we feel that the sense is not complete. So, also, when any one says — "if they would not injure the plants" — we feel that something more must be said. One part of the sentence is dependent upon the other. Neither part can stand alone. The word expressing this dependence is *if*. Sentences so constructed are called *Dependent Sentences*.

NOTE 2.— A great many words are used for the purpose of expressing the dependence of one part of a sentence upon another. Among the most common are the following: *If, though, although, yet, while, whilst, when, where, that, so that, in order that, unless, until, because, since, before.*

DIRECTION. — Copy the following sentences, and in each mark the word or words expressing dependence.

1. The train will have started before you reach the station.
2. Let me know when school will be out.
3. When spring comes the snow will disappear.
4. The heat was so long continued that the vegetation was all dried up.
5. Although the elephant is of such enormous size, yet it can be managed without difficulty.

DIRECTION. — Fill out the following sentences, putting a suitable dependent part to each:

1. If the boy is not in time for school, ——
2. Although your sister may be amiable, ——
3. Before you undertake to reprove another for any fault, ——
4. In order that you may obtain a prize, ——
5. Unless you come to school earlier, ——

DIRECTION. — Make up a complex sentence, composed of two dependent parts, on each of the following subjects:

1. The garden gate.
2. The front door.
3. New-mown hay.
4. Straw.
5. Bricks.
6. Wood.

COMPOSITIONS.

Direction. — Make an outline of not less than five topics on each of the following subjects:

1. A grape-vine.
2. The street corner.
3. The apple-tree.
4. Birds' nests.
5. The roofs of houses.
6. A flower garden.

Direction. — Make up not less than fifteen sentences on each of the foregoing subjects, after the outline has been prepared, and has been approved by the teacher.

SECTION V. — Relative Sentences.

Example. — The tree *which* the gardener planted has grown to a great size.

Note 1. — This sentence may be resolved into two simple sentences: "The gardener planted a tree," "The tree has grown to a great size." These two simple sentences are combined into one complex sentence by means of the word *which*. This word is called a *relative*, and the complex sentences so formed are called *Relative Sentences*.

Note 2. — The relatives are *which*, *who*, and *that*. "Who" has three forms, *who*, *whose*, and *whom*.

Direction. — Copy the following sentences, and mark in each the relative word:

1. The man who came to our house last night was a very suspicious-looking fellow.

2. The bridge that has been built across the river is a great convenience.

3. The girl forgot all about the lesson which she had to learn.

4. George Washington is a man whom all Americans are taught to reverence.

5. The eggs which you carry in the basket were bought in the market.

DIRECTION.—Resolve each of the foregoing complex sentences into two simple sentences.

DIRECTION.—Make up a complex relative sentence on each of the following subjects:

1. The humming-bird.
2. The robin.
3. The barn.
4. The stars.
5. The moon.
6. The sun.

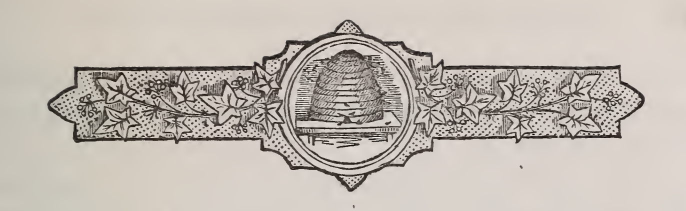
COMPOSITIONS.

DIRECTION.—Make up an outline of not less than five topics on each of the following subjects:

1. Candles.
2. Gas.
3. Spoons.
4. Tables.
5. Beds.
6. Riding on horseback.

DIRECTION.—Make up not less than fifteen sentences on each of the foregoing subjects, and let three sentences at least in each be relative sentences.





PART III.

VARIETY OF EXPRESSION.

CHAPTER I.

CHANGE OF ARRANGEMENT.

SECTION I.—Prose Changed.

EXAMPLE.—What sculpture is to a block of marble, education is to the human soul.

Varied.—Education is to the human soul what sculpture is to a block of marble.

DIRECTION.—Vary the arrangement of each of the following sentences, taking care to preserve the meaning.

1. If we do not govern our passions, we may be sure our passions will govern us.
2. He who seriously intends to repent to-morrow, should in all reason begin to-day.
3. Before this surprise or fear had time to abate, Columbus ordered the great guns to be fired.

4. While Columbus was engaged in his successive voyages to the West, the spirit of discovery did not languish in Portugal.

5. It may be laid down as a position which seldom deceives, that when a man cannot bear his own company there is something wrong.

Direction. — Make up a complex sentence on each of the following subjects, and give to each sentence two arrangements, both expressing the same meaning.

1. Going to school.
2. Going to church.
3. The study of history.
4. The study of music.
5. The study of botany.
6. The love of flowers.

COMPOSITIONS.

Direction. — Make an outline of not less than five topics on each of the following subjects:

1. City pleasures.
2. Country pleasures.
3. Home pleasures.
4. Pleasures of travel.

Direction. — Write a composition of not less than ten sentences on each of the foregoing subjects, and give to each sentence two different arrangements. Let the outline be prepared and approved, before writing the composition.

SECTION II. — Poetry Changed.

Example. — Down in its green and shady bed
A modest violet grew;
Its stalk was bent, it hung its head,
As if to hide from view.

Varied. — A modest violet grew down in its green and shady bed; its stalk was bent, it hung its head, as if to hide from view.

Direction. — Vary the arrangement of the following passages, changing them to prose, but retaining the meaning:

1. A hermit there was
   Who lived in a grot,
And the way to be happy,
   They said, he had got.

2. By cool Siloam's shady rill,
   How sweet the lily grows!
How sweet the breath beneath the hill
   Of Sharon's dewy rose!

3. Full many a gem, of purest ray serene,
   The dark, unfathom'd caves of ocean bear!

4. If solid happiness we prize,
Within our breasts this jewel lies;
   And they are fools who roam:
The world has nothing to bestow;
From our own selves our joys must flow,
   And that dear hut our home.

5. Serene and mild, the untried night
   May have its dawning;
And, as in summer's northern light
The evening and the dawn unite,
The sunset hues of time blend with the soul's new
      morning.

6. For gold his sword the hireling ruffian draws;
For gold the hireling judge distorts the laws;

Wealth heap'd on wealth nor truth nor safety buys:
The dangers gather as the treasures rise.

7. If happiness on wealth were built,
Rich rogues might comfort find in guilt.
As grows the miser's hoarded store,
His fears, his wants, increase the more.

8. Hope, like the glimmering taper's light,
Adorns and cheers the way;
And still, as darker grows the night,
Emits a brighter ray.

9. When descends on the Atlantic
The gigantic
Storm-wind of the equinox,
Landward in his wrath he scourges
The toiling surges,
Laden with sea-weed from the rocks.

10. At midnight, in his guarded tent,
The Turk was dreaming of the hour
When Greece, her knee in suppliance bent,
Should tremble at his power.

11. Beside yon straggling fence that skirts the way,
With blossom'd furze unprofitably gay,
There, in his noisy mansion skill'd to rule,
The village master taught his little school;
A man severe he was, and stern to view;
I knew him well, and every truant knew.





CHAPTER II.

CHANGE OF STRUCTURE.

SECTION I.—Subject, Object, or Predicate Changed.

EXAMPLE. — Study is the road to knowledge.

Subject Changed.— Study,
Being studious,
Studious habits,
Studiousness,
Attention to lessons.

Object Changed. — Knowledge,
Learning,
Scholarship,
Mental acquisitions,
Scientific attainments.

Predicate Changed.— Is the road to,
Leads to,
Conduces to,
Promotes,
Secures.

1. Study is the road to knowledge.

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2. Being studious conduces to scholarship.
3. Attention to lessons secures mental acquisitions.
4. Studiousness leads to learning.
5. Studious habits promote scholarship.
6. Being studious is the way to become wise.

Direction.—Vary the construction of each of the following sentences not less than five times, by changing the object, the subject, and the predicate, but without changing materially the general meaning of the sentence:

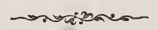
1. Temperance conduces to health.
2. Learning is better than riches.
3. Life is short.
4. A liar is not believed even when he speaks the truth.
5. Industry is the source of wealth.
6. The love of money often leads to dreadful crimes.

COMPOSITIONS.

Direction.—Make up a sentence on each of the following subjects, and give to each sentence not less than five different constructions, without materially changing the meaning:

1. Sunset.
2. Memory.
3. Poverty.
4. Dinner-time.
5. A ship at sea.
6. A daily newspaper.

Direction.—Make a composition of not less than twenty sentences on each of the six foregoing subjects.



SECTION II.—Change from Active to Passive, etc.

Example.—The French first peopled New Orleans.

Changed.—New Orleans was first peopled by the French.

Direction. — Vary the following sentences by changing the verb from the active form to the passive, or from the passive to the active:

1. Tea was introduced into Europe by the Dutch.

2. Thomas Jefferson wrote the Declaration of Independence.

3. Poets and philosophers have compared the course of human life to that of a river.

4. Dr. Kane described the Arctic silence as something almost dreadful.

5. They asserted not only the future immortality, but the past eternity of the human soul.

6. Pedro threw away the very friendship without which he would still have been an exile.

Direction. — Make up a sentence about each of the following subjects, and give the sentence both an active and a passive form.

Note. — In order to do this, it will be necessary that the sentence in the active form should be one requiring an object.

1. The rotation of the earth on its axis. 2. The recollections of childhood. 3. The American War of Independence. 4. The discovery of America. 5. The eloquence of Patrick Henry. 6. David, king of Israel. 7. Alexander the Great. 8. Ferdinand de Soto. 9. The Gulf Stream. 10. The letter carrier.

COMPOSITIONS.

Direction. — Make a composition of not less than twenty sentences about each of the following subjects:

1. April Fool. 2. A Picture Gallery.

3. My birthday.
4. Thanksgiving Day.
5. Shopping.
6. Christmas.

SECTION III.—Change of Participial Constructions.

EXAMPLE.—Having reduced the island to perfect servitude, the French withdrew their forces.

Changed.—When they had reduced the island to perfect servitude, the French withdrew their forces.

NOTE.—What is here, in the second form, expressed as a dependent sentence ("When they had reduced," etc.), is expressed in the first form as a participial construction ("Having reduced," etc.).

DIRECTION.—Change the following sentences from the participial form to that of a dependent sentence, or the opposite, as the case may be.

1. When the ten years fixed by the treaty had expired, the English were unwilling to continue the arrangement.
2. Expecting no indulgence from the reader, he showed none to himself.
3. When Henry was eleven years of age, Beaufort, who had been made Chancellor of the University, received him as a student at Queen's College.
4. Although living in the same town, I know but little of them.
5. Moses stretched his hand over the Red Sea, as a signal for the waters to return to their channels, after the children had all passed over.

DIRECTION.—Make up a complex sentence about each of the following subjects, and give to each sentence two forms, as above.

1. John the Baptist.
2. The Good Samaritan.
3. The Apostle Paul.
4. Christopher Columbus.
5. The Mayflower.
6. Charles Dickens.

COMPOSITIONS.

Direction. — Make a composition of not less than twenty sentences about each of the following subjects:

1. Farming.
2. Gardening.
3. Teaching.
4. The life of a seamstress.
5. The life of a minister.
6. Being conductor on a railroad.

SECTION IV. — Change of Person.

Example. — When Alexander the Great was asked, "Why do you not contend in the Olympic Games?" he said, "I will, when I have kings for my competitors."

Changed. — When Alexander the Great was asked why he did not contend in the Olympic Games, he said that he would do so when he had kings for his competitors.

Direction. — Change the actors in the following sentences from the first or second person to the third, or the contrary:

1. Cardinal Wolsey, in his last moments, said, "Had I but served my God with half the zeal I served my king, I would not in my old age have been left to the malice of my enemies."

2. When a friend expressed surprise that Sir Matthew Hale should have done a great favor to one who had

injured him, Sir Matthew replied that he thanked God he had learned to forget injuries.

3. A man should never be ashamed to say that he has been in the wrong; it is but saying, in other words, that he is wiser to-day than he was yesterday.

4. A sailor, on breaking his leg by a fall from the mainmast, said to the bystanders it was a great mercy that it was not his neck.

5. The man said to the youths, "Cast your eyes up and tell me what you see." They replied, "We see vast piles of clouds floating eastward."

6. Jesus said to Nathanael, "Thou shalt see greater things than these."

7. The friar said to Romeo, "I bring thee tidings of the prince's doom."

8. Just before Socrates drank the fatal poison, one of his friends was lamenting that he was about to be put to death innocently. Socrates asked whether he wished him to die guilty.

9. "I am a ruined man," said the hunter, as he gazed upon the landscape.

COMPOSITION.

Direction. — Make up a story of a conversation between two boys (naming them), one proposing an excursion for catching fish, the other arguing in favor of nutting. Put the story first in a narrative form, the sentences being all constructed in the third person; then change it to the form of dialogue, the speakers being in the first and second person.

SECTION V. — Miscellaneous Changes.

Note. — The exercises which follow are intended as a sort of review of the four preceding sections. The scholar, being by

this time familiar with the various modes of varying the expression, may use them at pleasure in changing the language in the examples to be given.

EXAMPLE. — It was a brilliant night. Beneath a dark and cloudless vault, the snowy mantle of the mountain shone resplendent with the beams of a full Italian moon. The guides lay buried in the deepest sleep. Below us, the yawning clefts and strange desolation of the glacier presented an appalling picture of dangers scarcely gone by.

CHANGED. — The night was resplendent. The mountain, clad in spotless white, glistened against the deep-toned blue of the clear expanse of heaven, in the light of the moon, then at the full, and such as is seen in an Italian sky. The guides were motionless in the profoundest slumber. Beneath my feet lay the gaping chasm, and the wild solitude of the glacier, reminding me of the frightful perils which we had just escaped.

DIRECTION. — Re-write the following passages, changing the expression at pleasure, but retaining carefully the meaning.

1. Soon the mountain-top became a pyramid of gold; the delightful token that the rising sun, between which and us the mountain intervened, had redeemed the pledge given by his departing rays.

2. I doubt much whether the average Englishman, on putting his recollections together, would not say that the fresh-mown hay-field is the place where he has spent the most hours which he would like to live over again, the fewest which he would like to forget.

3. As children, we stumble about the new-mown hay, revelling in the many colors of the prostrate grass and wild flowers, and in the power of tumbling where we please without hurting ourselves.

4. As small boys, we pelt one another, and the village school-girls, and our nurse-maids, and young-lady cousins with the hay, till, hot and weary, we retire to tea or syllabub beneath the shade of some great oak or elm standing up like a monarch out of the fair pasture.

5. As big boys, we toil ambitiously with the spare forks and rakes, or climb into the wagon and receive with open arms the delicious load as it is pitched up from below, and rises higher and higher as we pass along the long line of haycocks.

NOTE.—The teacher may continue exercises of this kind at discretion, selecting examples from the text-books in the hands of the scholars.

COMPOSITIONS.

DIRECTION.—Write a composition of not less than ten sentences on each of the following subjects; and after writing the compositions, re-write each sentence, giving it a different form, but retaining the same general meaning.

1. A description of some bridge.
2. A narrative of some adventure.
3. Something which I once read in a book.
4. Some things which happened to me in childhood.
5. Some things which I expect in the years to come.

SECTION VI.—Synonyms.

EXAMPLE.— *Custom, habit.*

NOTE.— *Custom* is that which produces *habit.* The *habit* of doing a thing results from the *custom* of doing it.

Direction. — Supply the proper word in the following sentences:

1. The —— of punctuality is acquired only by being punctual from day to day.

2. I hope you have already acquired the —— of rising early.

3. The foolish —— among children of using superlatives in expressing their likes and their dislikes, soon becomes habitual.

Direction. — Make up two sentences, in one of which *custom* shall be correctly used; in the other, *habit.*

Example. — *Silence, stillness.*

Note. — *Silence* is applicable to persons; *stillness* to things.

Direction. — Fill the blank in each of the following sentences with the proper words:

1. The gentlemen entered the room in profound ——.
2. At midnight a solemn —— fills the air.

Direction. — Make up four sentences, in two of which *silence* shall be correctly used, and in two *stillness* shall be correctly used.

Example. — *Discover, invent.*

Note. — We *discover* what existed before, but was unknown; we *invent* what is new.

Direction. — Fill the blank in each of the following sentences with the proper word:

1. The man who —— the sewing-machine was a benefactor of his race.

2. The engineer of the Delaware and Raritan Canal

has —— an apparatus for pulling boats through the locks by steam.

3. America was —— by Christopher Columbus in 1492.

DIRECTION. — Make up four sentences, in two of which *discover* shall be rightly used, and in two *invent* shall be rightly used.

EXAMPLE. — *Lucid, luminous.*

NOTE. — A thing is *lucid* when it is pervaded with light; it is *luminous* when it sends forth light to other bodies.

DIRECTION. — Fill the blank in each of the following sentences with the proper word:

1. The waters of Lake George are so —— that you can see the bottom at the depth of twenty feet.

2. The moon is at times so —— that we can read by its light.

3. No author is more —— than Macaulay; his reasoning is made clear to the most ordinary apprehension.

DIRECTION. — Make up four sentences, in two of which *lucid* shall be used correctly, and in two *luminous* shall be used correctly.

EXAMPLE. — *Abandon, abdicate, desert, forsake, renounce, resign, relinquish.*

NOTE. — In the examples which follow, the scholar should consult the dictionary for the purpose of learning the precise meaning of these several words.

DIRECTION. — Fill the blank in each of the following sentences with the proper word:

1. A young man should —— all intercourse with persons of low habits.

2. The guilty wretch —— his design.

3. The Emperor Charles V. —— his throne.

4. The clerk on account of his negligence is obliged to —— his situation.

5. How hard it is for a mother to —— her child.

6. The heir very generously has —— all claims to the property.

7. The guard —— his post, and went over to the enemy.

DIRECTION. — Make up two sentences for each of the foregoing words, using it in each case according to its appropriate meaning.

EXAMPLES.—*Attainments, acquirements, qualifications.*

DIRECTION. — Fill up the blank in each of the following sentences with the appropriate word:

1. There is no doubt but that the man has ample —— for the office.

2. His —— in Latin and Greek are of the highest order.

3. The variety of his —— fitted him to shine in any circle.

DIRECTION. — Make up three sentences for each of the foregoing words, using it in each case according to its appropriate meaning.

EXAMPLES. — *Pardon, forgiveness.*

DIRECTION. — Fill up the blank in each of the following sentences with the appropriate word:

1. The man's anger soon subsided, and he gave the offenders full ——.

2. I beg —— for interrupting you.

DIRECTION. — Make up three sentences for each of the foregoing words, using it in each case according to its appropriate meaning.

EXAMPLES. — *Abjure, recall, recant, disavow, countermand, repeal.*

DIRECTION. — Fill up the blank in each of the following sentences with the proper word:

1. There was a strong effort in the last Congress to have the Internal Revenue Law ——.
2. The President has —— our minister from England, but has not —— any of his acts.
3. Every man should be willing to —— his errors, when convinced of them.
4. The order to advance was —— by the superior officer.
5. He —— to-day the opinions which he asserted with vehemence yesterday.

DIRECTION. — Make up three sentences for each of the foregoing words, using it in each case according to its appropriate meaning.

EXAMPLES. — *Active, assiduous, diligent, industrious, laborious.*

DIRECTION. — Fill up the blank in each of the following sentences with the proper word:

1. After a —— search, I found the passage that you referred to.
2. The conductor on a railroad needs to be a man of —— habits, as much of his work has to be done promptly.
3. The —— pursuit of wealth through long years of plodding industry had its natural reward.
4. Street-paving is a —— occupation.
5. The Chinese are an —— people.

DIRECTION. — Make up three sentences for each of the fore-

going words, using it in each case according to its appropriate meaning.

EXAMPLE. — *Short, brief.*

SENTENCES. — Tom Thumb is a *short* man. How *brief* is the life of man!

DIRECTION. — Make up sentences in this way for each of the following pairs of words.

1. Greatness, magnitude.
2. Weight, heaviness.
3. Healthy, salubrious.
4. Youthful, juvenile.
5. Strong, powerful.
6. Wealth, opulence.
7. Stifle, suppress.
8. Pale, pallid.
9. Kill, murder.
10. Sufficient, enough.

EXAMPLE. — The light was *put out.*

Varied. — The light was *extinguished.*

DIRECTION. — Copy the following sentences, using some synonymous expressions instead of those printed in italics.

1. The country air *invigorated* them.
2. In *seasons of retirement* everything *disposes* us to be serious.
3. The *recollection* of the past becomes dreadful to a *guilty* man.
4. I have more than once *found fault* with those general *reflections* which strike at nations *in the gross.*

5. The coachman was ordered to drive to the railway station with the *utmost expedition.*

Direction. — Copy the following sentences, selecting the most suitable word, where two are given in a parenthesis, and omitting the other.

1. While the cities of Italy were thus (advancing, progressing) in their (career, course) of improvement, an event happened, the most (remarkable, extraordinary) perhaps in the history of mankind.

2. This event, instead of (retarding, stopping) the (trading, commercial) progress of the Italians, (made, rendered) it more rapid.

3. The (martial, warlike) spirit of the Europeans, (heightened, increased) and inflamed by religious (zeal, fervor), (induced, prompted) them to attempt the (deliverance, rescue) of the Holy Land from the (government, dominion) of the Infidels.

4. (Great, vast) armies (composed, made up) of all the (nations, countries) in Europe, marched towards Asia upon that wild (enterprise, expedition).

5. The Genoese, the Pisans, and the Venetians (supplied, furnished) the transport-ships which (carried, conveyed) them thither.

COMPOSITIONS.

Direction. — Make up an outline of not less than six topics on each of the following subjects:

1. A canal boat.
2. An evening party.
3. A fishing excursion.

4. The starry heavens.
5. The country in spring.

DIRECTION. —Write not less than fifteen sentences on each of the foregoing subjects, after the outline has been prepared, and has been approved by the teacher.

SECTION VII. — Copiousness.

TO THE TEACHER. — The object of the following exercises is to cultivate copiousness of expression. By using such exercises properly, two ends are gained; the scholar becomes more observant of the qualities of objects, and he stores his memory with the words needed for expressing those qualities. He increases at once his knowledge, and his power of expressing it.

EXAMPLE. — We may say of a *forest*, it is dense, dark, deep, gloomy, entangled, pathless, primeval, uninhabited, lonely, mysterious.

DIRECTION. — Write, in like manner, not less than ten things which you can think of as applicable to each of the following objects:

1. A tree in the forest.
2. The foliage of the tree.
3. The branches of the tree.
4. The trunk of the tree.
5. The bark of the tree.

EXAMPLE. — The sky is — serene, cloudy, stormy, clear, overcast, misty, hazy, foggy, lowering, bright, resplendent, brilliant, blue, azure, red, boundless, threatening.

Direction. — Write, in like manner, as many things as you can think of (not less than ten) as being applicable to each of the following objects:

1. The clouds.
2. The stars.
3. The ground.
4. The horse.
5. Fire.
6. Snow.
7. Ice.
8. Rain.

Note. — No additional examples under this head are given, because any one can make them to any extent to suit himself. The teacher should pursue the method, selecting examples to suit the degree of advancement of the scholars, until he has established in them a habit of attention to the subject. When once a scholar gets into the way of noticing accurately whatever he sees, and of thinking what word or words are needed to express exactly his notions of the same, both his knowledge and his power of expressing it will grow apace.



COMPOSITIONS.

Direction. — Make up an outline of not less than six topics on each of the following subjects:

1. A voyage to the moon.
2. A description of a snow-storm.
3. A description of some mountain.
4. A description of a large public building.
5. A description of some river that you have seen or read about.

Direction. —Write a composition of not less than fifteen sentences on each of the foregoing subjects, after the outline has been prepared, and has been approved by the teacher.



PART IV.

FIGURATIVE EXPRESSION.

CHAPTER I.

SIMILE.

EXAMPLE. — Talkative persons are like empty barrels; the less there is in them, the more noise they make.

NOTE 1. — Here *talkative persons* and *empty barrels* are compared. The word which expresses the comparison is *like*. The *point* of the comparison is that they both make a noise in proportion to their emptiness. When things are thus compared, we say there is a *Simile*. The words commonly used to express simile are *like, as, as — so, as — such*, etc. Sometimes a verb is used; as, "Talkative persons *resemble* empty barrels."

NOTE 2. — The point of the comparison is not always expressed. In such a case, the scholar must think it out, and express it in his own language. Thus: "Books for the mind are like food for the body." Here the point of the comparison is that both furnish nourishment. Books *nourish* the mind, as food *nourishes* the body.

EXAMPLE. — My doctrine shall drop as the rain.

Analysis. — The things compared are *doctrine* and *rain.* The comparison is expressed by *as.* The *point* of the comparison is that both come down gently and in a great many minute portions.

DIRECTION. — Copy the following Similes, and analyze each, as is done in the foregoing example. If the point of the comparison is not expressed, find out what it is, and express it in your own words.

NOTE. — The teacher will have to give young beginners some help in finding out the point of a comparison, when it is not expressed. This help should be given by talking with the pupils on the subject, until they see the point, and then leaving them to express it without help.

1. Grateful persons resemble fertile fields, which always repay more than they receive.
2. The mind of a young person is like soft wax.
3. Prosperity is like sunshine, bright and fleeting.
4. The Bible resembles a mine; the more deeply you search into it, the richer will be the treasures which you bring forth.
5. My words shall distil as the dew.

EXAMPLE. — *Subjects* — A child and an April shower.

Simile. — The troubles of a child are like an April shower. Both are of brief duration. Both alternate rapidly with their opposites. The rain and sunshine come and go over the landscape; so do tears and smiles over the face of childhood.

DIRECTION. — Make up a Simile for each of the following pairs of subjects, and in each express as fully as you can the point of the comparison:

1. Death and sunset.
2. Old age and winter.
3. Misfortunes and clouds.
4. An infant and a flower.
5. Language and a mirror.
6. Hope and the morning star.
7. The wings of a bird and the sails of a ship.

DIRECTION. — Make up a Simile for each of the following subjects, telling what it is like, or what it resembles:

1. An industrious man. 2. An angry man. 3. The prattle of a child. 4. Obtaining the results of one's labor. 5. Youth. 6. Life. 7. Habit.

COMPOSITIONS.

DIRECTION. — Make up an outline of not less than five topics on each of the following subjects:

1. Procrastination.
2. The love of country.
3. Undue love of dress.
4. The formation of habits.
5. The improvement of time.

DIRECTION. — Make up not less than fifteen sentences on each of the foregoing subjects, after the outline has been made, and has been approved by the teacher. Let each composition contain at least two similes.





CHAPTER II.

Metaphor.

Example. — Idleness is the rust of the soul.

Note 1. — Here there is a comparison, but the comparison is not made in a formal manner. The meaning is that *idleness* has the same effect upon the soul that *rust* has upon iron. Idleness and rust are assumed to be so much alike that what is true of one is affirmed of the other without stopping to make the formal comparison. When a likeness is thus assumed, without being expressed in form, it is called a *Metaphor*.

Note 2. — A Metaphor may be changed into a Simile, and also into plain language, containing neither metaphor nor simile. Thus:

Metaphor. — Idleness is the rust of the soul.

Simile. — As rust is to iron, so is idleness to the soul, taking away its strength and power of resistance.

Plain. — Idleness takes away from the soul its strength and power of resistance.

Direction. — Copy the following sentences containing metaphors; and change each, first into a simile, and then into plain language without metaphor or simile:

1. The Lord is a tower of defence to his people.
2. The sunset of his life was one of unclouded serenity.
3. The love of money is the root of all evil.
4. The wicked man shall reap the fruit of his misdeeds.
5. Books are a fountain of knowledge.

DIRECTION. — Change the following Similes into Metaphors:

1. Heaven is to the Christian like home, the place toward which his aspirations and his affections constantly point.

2. Love resembles the sudden blaze of a fire; friendship, the steady rays of the sun.

3. The spider's web is like a cord, is like a cable, compared to man's slender hold of earthly bliss.

4. Heavenly love is like a ladder on which men climb up to a likeness with God.

5. Night, even in the zenith of her dark domain, is but as sunshine, compared to the color of my fate.

NOTE. — Often a metaphor is expressed by a single word, a noun, an adjective, or a verb, the rest of the words in the sentence being plain, and taken in their ordinary acceptation. Thus: "The *sourness* of her disposition;" that is, some quality in her disposition which is like the sourness of certain material objects. "*Golden* corn;" that is, corn having a color like that of gold. "*Inflamed* with anger;" that is, affected by anger in a manner like to that of a material substance which is in flames.

DIRECTION. — Change the following expressions from metaphorical language to plain language:

1. *Corroding* cares.
2. The *head* of the class.
3. A ship *ploughing* the ocean.
4. Fields *smiling* with fertility.
5. His mother's death was a heavy *blow*.

DIRECTION. — Change the following expressions from plain to metaphorical. The words in brackets give a clue to the metaphor intended.

1. A soil needing moisture [thirst].
2. Time passes unperceived [tread, step].

3. He has an easy life [stream, smooth].
4. Ignorance will cease [cloud, roll away].
5. The cannon made a great noise [thunder].

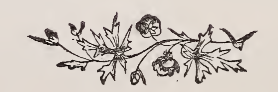
Direction. — Make up a sentence containing a metaphor, about each of the following subjects:

1. Riches.
2. Anger.
3. The tongue.
4. Beauty.
5. Old age.
6. Childhood.

COMPOSITIONS.

Direction. — Make a composition of not less than fifteen sentences on each of the following subjects, and in each composition use at least one Metaphor and one Simile:

1. My opposite neighbor.
2. Pussy's counsels to her kittens.
3. What I saw in the mermaids' cavern.
4. A girl's advice to her dolly before sending her to school.
5. The hen's advice to her chickens before going out into the field.





CHAPTER III.

METONYMY.

EXAMPLE.—The *bottle* was the cause of this man's ruin.

NOTE 1.—Here the meaning is that what is contained in the bottle, that is, intoxicating liquor, caused the man's ruin. The container is used for the thing contained. A change like this is called a *Metonymy*. Metonymy means a change of name. It is calling a thing, not by its own name, but by the name of something else with which it is connected.

NOTE 2.—The principal Metonymies are the following:

1. Container for thing contained.

2. Cause for effect: "The letter is written in a beautiful *hand;*" that is, "*handwriting.*"

3. Effect for cause: "Man shall live by the *sweat* of his brow;" that is, by the *labor* which causes sweat.

4. Sign for thing signified: "He assumed the *sceptre;*" that is, the *sovereignty*.

EXAMPLE.—I have been reading *Shakespeare.*

Plain.—I have been reading Shakespeare's writings.

DIRECTION.—Copy the following sentences, marking the metonymy in each, and then writing the sentence over again, changing it to plain language:

1. The kettle boils.
2. The chair decides.
3. He smokes his pipe.
4. The man has a long purse.
5. Napoleon assumed the purple.
6. The pulpit everywhere is the advocate of temperance.

DIRECTION. — Change the language of the following sentences so as to introduce a metonymy into each:

1. The men were fighting for their homes and their religion.
2. Literature has a mighty influence in public affairs.
3. Judges and lawyers united in condemnation of the practice.
4. At the present day, the newspaper is a power in the land.
5. Old age should be treated with reverence.

DIRECTION. — Make up a sentence containing a metonymy, about each of the following subjects:

1. Voting.
2. The kingly office.
3. The Presidential office.
4. War.
5. Cavalry and infantry.
6. Popular education.

COMPOSITIONS.

DIRECTION. — Make up not less than twenty sentences about each of the following subjects:

1. The horrors of war.
2. Reading the newspaper.
3. The advantages of reading poetry.
4. Things to be observed in conversation.
5. Modes of travel in different ages of the world.



CHAPTER IV.

SYNECDOCHE.

EXAMPLE. — The superintendent reported that he would need five *hands* [men] more to get the work done in time.

NOTE. — *Hand* is here used for *man*, a part for the whole. When a part is thus used for the whole, or the whole for a part, it is called *Synecdoche*.

DIRECTION. — Copy the following sentences, marking in each case the word used as a Synecdoche, and inserting after it in brackets the word for which it is used.

1. He abjured all roofs, and dwelt in the forest.
2. The colt will be three years old next grass.
3. The sailor's home is on the wave.
4. From some points on the Hudson fifty sail can be seen at once.
5. He was an old man of eighty winters.

DIRECTION. — Change the following sentences so as to introduce a Synecdoche into each:

1. A ship was seen at a distance.
2. My house shall always shelter you.
3. She was a maiden of sixteen years.

4. There were sixty horsemen attached to the regiment.

5. There were one hundred and twenty cattle in the drove.

COMPOSITIONS.

Direction. — Make up not less than twenty sentences about each of the following subjects, and mark with italics any Similes, Metaphors, Metonymies, or Synecdoches that you may use.

1. The importance of commerce.
2. The importance of agriculture.
3. The pleasures of school life.
4. The vexations of school life.
5. The advantages of an educated person over one not educated.





CHAPTER V.

INTERROGATION.

EXAMPLE. — "Who goeth a warfare at any time at his own charges?"

NOTE 1. — This question is not for the sake of getting an answer, or of learning anything on the subject, but as an emphatic way of saying that one who enters military service expects to have at least his expenses paid. It is a thing that admits of no question. Who ever heard of its being otherwise? When a question is thus asked, not for the purpose of getting an answer, but as a means of expressing one's opinion more strongly, the figure is called *Interrogation.*

NOTE 2. — A negative Interrogation affirms. "Am I not an apostle?" means, I am an apostle. On the other hand, an affirmative Interrogation denies. "Who hath believed our report?" means, No one has believed our report.

DIRECTION. — Copy the following Interrogations, and after each, write it changed to plain language:

1. Do we provoke the Lord to jealousy? Are we stronger than he?

2. Who planteth a vineyard, and eateth not of the fruit of the vineyard? Who feedeth a flock, and eateth not of the milk of the flock?

3. Have I not seen Jesus Christ our Lord? Are not ye my work in the Lord?

4. Who shall lay anything to the charge of God's elect? Who shall separate us from the love of Christ? Shall tribulation, or distress, or persecution, or famine, or nakedness, or peril, or sword?

5. Is this then worst,
Thus sitting, thus consulting, thus in arms?

Direction. — Write a sentence, expressing a very strong and decided opinion about each of the following subjects, but putting your opinion into the form of an Interrogation:

1. A love for home.
2. The sin of lying.
3. The existence of God.
4. The immortality of the soul.
5. The immensity of the universe.

COMPOSITIONS.

Direction. — Make up not less than twenty sentences about each of the following subjects, and mark with italics any Similes, Metaphors, Metonymies, Synecdoches, or Interrogations which you may use:

1. The Suez Canal.
2. The Gulf Stream.
3. The Pacific Railroad.
4. The Atlantic Telegraph.
5. Difference between Spring and Fall.
6. Difference between Summer and Winter.





CHAPTER VI.

PERSONIFICATION.

EXAMPLE. — "The mountains *sing* together, the hills *rejoice*, and *clap their hands*."

NOTE. — Here it is not meant literally that the mountains *sing*, that the hills *rejoice* and *clap their hands*. These are acts which can be performed by persons only, and not by mountains and hills. When any thing which belongs to living things only is thus attributed to inanimate objects, the figure is called *Personification*.

DIRECTION. — Copy the following sentences, marking in each the word or words which indicate personification.

1. Nature sighing, through all her works, gave signs of woe.
2. The wilderness and the solitary place shall be glad.
3. The voice of thy brother's blood crieth unto me from the ground.
4. When summer reigns, the flowers rejoice.
5. Full many a flower is born to blush unseen.

DIRECTION. — Change the following sentences, introducing a Personification into each:

1. There was a pestilence in the land.

2. The waters came down over the precipice with overwhelming force.

3. The man has immense wealth.

4. There was a violent storm on the ocean.

5. The locomotive went over the embankment, and sent forth a terrific noise as it fell into the abyss.

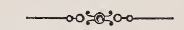
DIRECTION.—Make up a sentence about each of the following subjects, and introduce a personification into each sentence:

1. Time.
2. Death.
3. Disease.
4. The sun.
5. The moon.
6. The tide.

COMPOSITIONS.

DIRECTION.— Make up not less than twenty sentences about each of the following subjects, and mark with italics any Similes, Metaphors, or other figures that you may use:

1. Air castles.
2. John Chinaman.
3. The coming man.
4. The long summer days.
5. The long winter nights.
6. The character of the American Indian.



SUBJECTS FOR COMPOSITION.

1. What I intend to do next vacation.

2. What I did last vacation.

3. An hour in Hollywood [or any other cemetery with which the pupil is familiar].

4. Is travelling by railroad, or travelling by steamboat, most agreeable?

5. The pleasures of memory.

6. What I can recollect of the first school that I attended.

7. Some account of the oldest person I ever knew.

8. A description of a snow-storm.

9. Some of the rules of behavior which a young person should observe.

10. Reflections suitable for one's birthday.

11. Reflections suitable for Christmas.

12. Things which are a hindrance to study.

13. Is the country more beautiful in spring, or in autumn?

14. Is the city, or the country, most desirable for a residence?

15. The pleasure of conversation.

16. Uses of the ocean.

17. Uses of the mountains.

18. Thoughts suggested by looking up into the starry heavens.

19. A description of my birthplace.

20. A description of a marriage ceremony which I once witnessed.

21. Recollections of an evening party.

22. The importance of perseverance.

23. My first school-book.

24. The evils of carelessness.

25. A history of my pets.

26. Difference between the two disciples, John and Peter.

27. Difference between Moses and Joshua.

28. Some of the changes that William Penn might notice, were he now to visit Philadelphia.

29. Some of the changes that Hendrick Hudson might notice, were he now to sail up the Hudson.

30. Guesses at what one may see in the year 1900.

31. Is it desirable that large numbers of the Chinese should settle in this country?

32. Is a fondness for flowers, or a fondness for birds, most to be cultivated by the young?

33. The evils of a quarrelsome disposition.

34. Some of the miseries of school-life.

35. My favorite game, and what I have to say in its defence.

36. My first friend, and what has become of him [or her].

37. What the cricket on the hearth told me one evening, when we were all alone together.

38. Advantages of studying history.

39. Source of anxiety to one who lives by farming.

40. What kind of life affords the greatest promise of happiness?

41. A description of my home.

42. An account of the town or place I live in.

43. A history of my skates.

44. A history of my work-basket.

45. Our old family clock.

46. What I saw at the fair.

47. My grandfather's watch.

48. Which profession do you think most desirable?

49. How to travel, so as to get the greatest benefit and pleasure from it.

50. The miser and the spendthrift.

51. Rainy Saturdays.

52. When and how I learn my lessons.

53. The treatment of the Indians by the white men.

54. Life in the mountains.
55. What I know about Egypt.
56. Life in a coal mine.
57. My motto, and what it means.
58. What the man in the moon sees when he passes over our place.
59. Blowing soap-bubbles.
60. The advantages of being a good penman.
61. The effect of scenery upon national character.
62. Means by which a love of country may be promoted.
63. How to make children fond of home.
64. Duties which I owe to my father and mother.
65. Things to be observed in the intercourse between brothers and sisters.
66. Things to be observed by scholars in their way to and from school.
67. A description of the hottest day that I can remember, and what we did to keep ourselves cool.
68. A description of the coldest day that I can remember, and what we did to keep ourselves warm.
69. The different kinds of fur used, and where they come from.
70. How candles are made.
71. Manners and customs among the Chinese [or any other foreign nation].
72. Different kinds of lace, where and how made.
73. Waiting for something to turn up.
74. Is coal or iron more important to mankind?
75. Lotteries at church fairs.
76. The influence of circus exhibitions.
77. An excursion by steamboat on the Potomac [or any other river with which the scholar is familiar].

78. A journey by railroad from Chicago to Dubuque [or any other route with which the scholar is familiar].

79. Some of the discomforts of travel.

80. Importance of having a good memory, and means of improving it.

81. Some of the pleasures of travelling on foot.

82. Importance of cultivating a talent for conversation.

83. An imaginary diary kept by a scholar during the first week of the term.

84. The experiences of a penny, as related by itself, to the little girl who holds it in her hand.

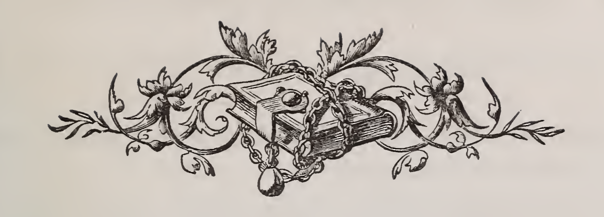
85. A dialogue between two dollies, Minnie and Susan, about their mother.

86. A dialogue between two boys, James and William, about the choice of amusements; James arguing for fishing, and William arguing for skating.

87. A dialogue between two girls, Emma and Lucy, about the choice of studies; Emma arguing for grammar, and Lucy for history.

88. A dialogue between two teachers about the choice of scholars; one preferring to teach boys, and the other preferring to teach girls.





APPENDIX.

PUNCTUATION AND CAPITALS.

THE principal Points are five; namely,

1.	The COMMA,	,
2.	The SEMICOLON,	;
3.	The COLON,	:
4.	The PERIOD,	.
5.	The INTERROGATION,	?

NOTE.—For a full illustration of the rules and exercises in this part of the book, the teacher is referred to my larger work, "Composition and Rhetoric," where the subject of Punctuation is treated at length.

Besides the five points just named, several other characters are used for similar purposes. The most common of these are the following:

The EXCLAMATION,	!
The DASH,	—
The PARENTHESIS,	( )
The BRACKET,	[ ]
The QUOTATION,	" "
The APOSTROPHE,	'

SECTION I.—The Comma.

The Comma marks the smallest of the grammatical divisions of discourse that require a point.

Rule 1. Parenthetical Expressions.—Phrases and single words, used parenthetically, should be separated from the rest of the sentence by commas.*

Note 1.—Some of the phrases in common use, which require to be separated from the rest of the sentence by commas, are the following:

in short,	in truth,	to be sure,
in fact,	as it were,	to be brief,
in fine,	as it happens,	after all,
in reality,	no doubt,	you know,
in brief,	in a word,	of course.

Note 2.—Some of the single words used parenthetically, and ordinarily requiring to be separated from the rest of the sentence by commas, are the following:

therefore,	namely,	moreover,
then,	consequently,	surely,
however,	indeed,	accordingly,
perhaps,	too,	finally.

Examples for Practice.†

1. Gentleness is in truth the great avenue to real enjoyment.

* It is not intended that these rules and definitions should be committed to memory by the pupil. They are merely to guide him in correcting the exercises.

† To the Teacher.—1. In these and the other examples for practice which will be given in Punctuation, constant vigilance must be used to prevent the pupils from *marking the corrections in the book*. A book so marked is valueless for the purpose of study or instruction. It should at once be destroyed and replaced by a new copy at the expense of the offending party. A stated inspection of the books, for the

2. The locomotive bellows as it were from the fury of passion.

3. He knows very well come what may that the note will be paid.

4. He had no doubt great aptitude for learning languages.

5. He went home accordingly and arranged his business in the manner described.

6. There are in truth only two things to be considered namely his honesty and his ability.

7. Come then and let us reason together.

8. No nation in short is free from danger.

9. When however the hour for the trial came, the man was not to be found.

10. Why those are the very books you want.

11. I proceed fourthly to prove the fact from your own admissions.

12. On the other hand there is great danger in delay.

13. We must however pay some respect to the opinions of one who has had so large an experience.

14. I have shown how just and equitable the arrangement is; and now what is the fair conclusion?

15. Attend first to the study of arithmetic; and secondly to that of algebra.

16. If I cannot induce you to grant my request, why I shall almost regret having made it.

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purpose of preventing this fraud, is as necessary a part of the teacher's duty, as it is to examine the exercises presented.

2. The exercises should not be brought in written out beforehand, but should in all cases be written in the class-room. This should be considered an essential part of the recitation. There is no other way of ascertaining that the pupil makes the corrections from his own independent judgment, and unless he does this, the exercise is a mere waste of time.

3. In most cases, the following will be found a convenient mode of procedure. 1. Let the students seriatim present their books at the teacher's desk for inspection, each book, as presented, being open at the page containing the lesson, and let the books remain there piled, until the lesson is over. 2. Let the teacher dictate the examples, and the students write and correct them, using for this purpose either the blackboards, slates, or paper, according to circumstances.

17. But on the other hand do not suppose that there is no use in trying.

18. Feudalism is in fact the embodiment of pride.

19. The meeting after all was something of a failure.

20. Besides it may be of the greatest importance to you in your business.

21. Thou knowest come what may that the light of truth can never be put out.

RULE 2. INTERMEDIATE EXPRESSIONS. — Clauses and expressions, not parenthetical in character, yet so placed as to come between some of the essential parts of the sentence, as, for instance, between the subject and the predicate, may be called *intermediate expressions*, and they should be separated from the rest of the sentence by commas.

EXAMPLES FOR PRACTICE.

1. Classical studies regarded merely as a means of culture are deserving of general attention.

2. The sun with all its train of attendant planets is but a small and inconsiderable portion of the universe.

3. We have endeavored in the preceding paragraph to show the incorrectness of his position.

4. Nature through all her works delights in variety

5. The speaker proceeded with the greatest animation to depict the horrors of the scene.

6. Christianity is in a most important sense the religion of sorrow.

7. A man of great wealth may for want of education and refinement of manner be a mere cipher in society.

8. Truth like gold shines brighter by collision.

9. Charity on whatever side we contemplate it is one of the highest Christian graces.

10. One hour a day steadily given to a particular study will bring in time large accumulations.

RULE 3. DEPENDENT CLAUSES. — A dependent clause should be separated by a comma, or by commas, from the clause upon which it depends.

EXAMPLES FOR PRACTICE.

[N. B. In punctuating these examples and those which are to follow, insert not only the points required by the rule under consideration, but also those required by the preceding rules.]

1. If you would succeed in business be punctual in observing your engagements.

2. Every man if he would succeed in business must be punctual in observing his engagements.

3. The days in December you know are at their shortest and therefore you must rise by the dawn if you would have much daylight.

4. The index at the end of the book will enable the pupil if his memory fail him to discover the particular rule which he needs.

5. The reader should however as he proceeds from sentence to sentence make a note of whatever strikes his attention.

6. The good which you do may not be lost though it may be forgotten.

7. Good deeds though forgotten are not in every case lost.

8. John went last year to Canton where he is doing they say an excellent business.

9. If wishes were horses beggars might ride.

10. Unless you bridle your tongue you will assuredly be shut out from good society.

11. We should in all probability be ashamed of much that we boast of could the world see our real motive.

12. Attend that you may receive instruction.

13. You may go home as soon as you like.

14. One object of studying rhetoric is that we may compose better.

15. He studied rhetoric in order that he might become a better writer.

RULE 4. RELATIVE CLAUSES. — A clause introduced by a relative pronoun should be separated from the rest of the sentence by commas, unless the clause is restrictive in its character.

NOTE. — The teacher should refer to the larger book, "Composition and Rhetoric," for an explanation of what clauses are to be considered restrictive.

EXAMPLES FOR PRACTICE.

1. A fierce spirit of rivalry which is at all times a dangerous passion had now taken full possession of him.

2. The spirit which actuated him was a thirst for vengeance.

3. The man of letters who has constantly before him examples of excellence ought himself to be a pattern of excellence.

4. Books which are the repositories of knowledge are an indispensable part of the furniture of a house.

5. Every teacher must love a pupil who is docile.

6. The child was much attached to his teacher who loved him dearly.

7. Patriotism consists in loving the country in which we are born.

8. The eye which sees all things is unseen to itself.

9. Death is the season which tests our principles.

10. Civil war is an awful evil of which however history furnishes many examples.

11. No man can be thoroughly proficient in navigation who has never been at sea.

12. The father of Epic poetry is Homer who has given us in the Iliad the story of Troy divine.

13. The powers which now move the world are the printing-press and the telegraph.

14. America may well boast of her Washington whose character and fame are the common property of the world.

15. The man who uses profane language condemns the man who takes his neighbor's property though both in the eyes of God are alike guilty.

RULE 5. CO-ORDINATE CLAUSES. — In continued sentences, the several co-ordinate clauses or members, if simple in construction, are separated from each other by commas.

EXAMPLES FOR PRACTICE.

1. Crafty men contemn studies simple men admire them and wise men use them.

2. Speak as you mean do as you profess perform what you promise.

3. Cæsar was dead the senators were dispersed all Rome was in confusion.

4. Modern engineering spans whole continents tunnels alike mountains and rivers and dykes out old ocean himself.

RULE 6. EXPRESSIONS IN THE SAME CONSTRUCTION. — Grammatical expressions forming a series in the same construction should be separated from each other, and from what follows, by a comma.

Examples for Practice.

1. Love for study a desire to do right and carefulness in the choice of friends are important traits of character.

2. To cleanse our opinions from falsehood our hearts from malignity and our actions from vice is our chief concern.

3. Did God create for the poor a coarser earth a thinner air a paler sky?

4. Infinite space endless numbers and eternal duration fill the mind with great ideas.

5. On the rich and the eloquent on nobles and priests the Puritans looked down with contempt.

Rule 7. Words in the same Construction. — When words of the same kind follow each other in a series, in the same grammatical construction, the following three cases may arise:

1. There may be a conjunction between each two of the words; as, "Industry and honesty and frugality and temperance are among the cardinal virtues." In this case, none of the words in the series are to be separated by commas.

2. The conjunction may be omitted, except between the last two of the words: as, "Industry, honesty, frugality, and temperance are among the cardinal virtues." In this case, all the words are to be separated from each other by commas.

3. The conjunction may be omitted between the last two words, as well as between the others; as, "Industry, honesty, frugality, temperance, are among the cardinal virtues." In this case, not only all the words of the series are to be separated from each other by commas, but a comma is to be inserted also after the last word, to separate it from what follows.

Note. — A comma is not in any case to be inserted after the last word of a series, if what follows is only a single word; as, "The good will form hereafter stronger, purer, holier ties."

Examples for Practice.

1. He was brave and pious and patriotic in all his aspirations.

2. He was brave pious and patriotic in all his aspirations.

3. He was brave pious patriotic in all his aspirations.

4. He was a brave pious patriotic man.

5. Aright aleft above below he whirled the rapid sword.

6. The address was beautifully elegantly and forcibly written.

7. Can flattery soothe the dull cold ear of death?

8. Within around and above us we see traces of the Creator's hand.

9. We are fearfully wonderfully made.

10. The sun the moon the planets the stars revolve.

11. The sun the moon the planets the stars are all in motion.

12. The sun the moon the planets and the stars are all in motion.

13. Virtue religion is the one thing needful.

14. It is a useful accomplishment to be able to read write spell or cipher with accuracy.

15. Woe woe to the rider that tramples them down.

16. Aristotle Hamilton Whately and McCosh are high authorities in logic.

17. Lend lend your wings.

18. The earth the air the water teem with life.

19. Grand ideas and sentiments elevate and ennoble the mind.

RULE 8. WORDS OR PHRASES IN PAIRS. — A series of words or phrases in pairs take a comma after each pair.

EXAMPLES FOR PRACTICE.

1. Anarchy and confusion poverty and distress desolation and ruin are the consequences of civil war.

2. Truth and integrity kindness and modesty reverence and devotion were all remarked in him.

3. The poor and the rich the weak and the strong the young and the old have one common Father.

4. To have and to hold for better for worse for richer for poorer in sickness and in health to love and to cherish.

5. Eating or drinking laboring or sleeping let us do all in moderation.

RULE 9. NOUNS IN APPOSITION. — When a noun is in apposition to some preceding noun or pronoun, and has an adjunct consisting of several words, the said noun and all its connected words should be separated from the rest of the sentence by a comma before and a comma after.

EXAMPLES FOR PRACTICE.

1. We the people of the United States do hereby ordain and establish this Constitution.

2. Paul the great apostle of the Gentiles was a man of energy.

3. Virgil the chief poet among the Romans was fond of rural life.

4. The English dramatic poet Shakspeare is now considered the greatest of writers ancient or modern.

5. Newton the great mathematician was a devout believer in Christianity.

6. Spenser the author of the Faery Queen lived in the time of Queen Elizabeth.

7. Plutarch calls anger a brief madness.

8. The chief work of Chaucer the Canterbury Tales suggested to Longfellow the plan of the Tales of a Wayside Inn.

9. The wisest of the ancients Socrates wrote nothing.

10. Much stress was laid by the greatest of the ancient orators Demosthenes upon delivery.

Rule 10. The Vocative Case.—A noun in the vocative case, or case independent, as it is called, together with its adjunct words, should be separated from the rest of the sentence by a comma, or commas.

Examples for Practice.

1. Accept my dear young friends this expression of my regard.
2. I beg sir to acknowledge the receipt of your favor.
3. I rise Mr. President to a point of order.
4. Show pity Lord! O Lord forgive!
5. Remember sir you cannot have it.

Rule 11. The Case Absolute.—A clause containing the construction known as the case absolute should be separated from the rest of the sentence by a comma, or commas.

Examples for Practice.

1. Then came Jesus the doors being shut and stood in the midst.
2. A state of ease is generally speaking more attainable than a state of pleasure.
3. Shame lost all virtue is lost.
4. His father being dead the prince ascended the throne.
5. I being in the way the Lord led me to the house of my master's brother.

RULE 12. INVERTED CLAUSES AND EXPRESSIONS. — A clause, or a grammatical expression, that is inverted, or transposed from its natural order, is separated from the rest of the sentence by a comma.

NOTE. — The infinitive mood, especially when used to express object or design, is often inverted in this way; as, "To obtain an education, he was willing to make sacrifices." The expressions *To proceed, to conclude,* etc., when placed at the beginning of a paragraph, and referring to the whole of it, should be separated from what follows by a colon.

EXAMPLES FOR PRACTICE.

1. Awkward in person he was ill adapted to gain respect.
2. Of all our senses sight is the most important.
3. To supply the deficiency he resorted to a shameful trick.
4. Living in filth the poor cease to respect one another.
5. To confess the truth I never greatly admired him.

RULE 13. ELLIPSIS OF THE VERB. — In continued sentences, having a common verb, which is expressed in one of the members, but omitted in the others, the ellipsis of the verb is marked by a comma.

EXAMPLES FOR PRACTICE.

1. Reading maketh a full man; conference a ready man; writing an exact man.
2. Homer was the greater genius; Virgil the better artist.
3. Semiramis built Babylon; Dido Carthage; and Romulus Rome.

RULE 14. SHORT QUOTATIONS. — A short quotation, or a sentence resembling a quotation, should be preceded by a comma.

Examples for Practice.

1. Patrick Henry began his celebrated speech by saying "It is natural to man to indulge the illusions of hope."

2. A good rule in education is Learn to be slow in forming your opinions.

3. I say There is no such thing as human perfection.

4. Some one justly remarks "It is a great loss to lose an affliction."

SECTION II.—The Semicolon.

The Semicolon marks a division of a sentence somewhat larger and more complex than that marked by a comma.

Note.—The word is compounded of *semi*, half, and *colon*, and means a division half as large as the colon.

Rule 1. Subdivided Members.—When a compound sentence consists of two members, and these members are themselves subdivided by commas, the larger divisions of the sentence should be separated by a semicolon.

Examples for Practice.

1. The most ridiculous weaknesses seemed to meet in the wretched Solomon of Whitehall pedantry buffoonery garrulity low curiosity the most contemptible personal cowardice.

2. Men reasoned better for example in the time of Elizabeth than in the time of Egbert and they also wrote better poetry.

3. Milton was like Dante a statesman and a lover and

like Dante he had been unfortunate in ambition and in love.

4. The Puritans as a body had done their utmost to decry and ruin literature and literature was even with them as in the long run it always is with its enemies.

5. This is an inconsistency which more than anything else raises his character in our estimation because it shows how many private tastes and feelings he sacrificed in order to do what he considered his duty to mankind.

RULE 2. CLAUSES HAVING A COMMON DEPENDENCE. — When several clauses or expressions of similar construction follow each other in a series, all having a common dependence upon some other clause, they are separated from each other by a semicolon, and from the clause on which they all depend, by a comma.

EXAMPLE: "Philosophers assert, that nature is unlimited in her operations; that she has inexhaustible treasures in reserve; that knowledge will always be progressive; and that all future generations will continue to make discoveries."

EXAMPLES FOR PRACTICE.

1. Mr. Croker is perpetually stopping us in our progress through the most delightful narrative in the language to observe that really Dr. Johnson was very rude that he talked more for victory than he did for truth that his taste for port wine with capilliare in it was very odd that Boswell was impertinent and that it was foolish in Mrs. Thrale to marry the music-master.

2. To give an early preference to honor above gain when they stand in competition to despise every advantage which cannot be attained without dishonest acts to brook no meanness and to stoop to no dissimulations are the indications of a great mind.

Rule 3. Sentences Connected in Meaning, but without Grammatical Dependence. — When several sentences follow each other, without any grammatical dependence, but connected in meaning, they are usually separated from each other by semicolons.

Example: "She presses her child to her heart; she drowns it in her tears; her fancy catches more than an angel's tongue can describe."

Examples for Practice.

1. Stones grow vegetables grow and live animals grow live and feel.

2. The summer is over and gone the winter is here with its frosts and snow the wind howls in the chimney at night the beast in the forest forsakes its lair the birds of the air seek the habitation of men.

3. The temples are profaned the soldier's oath resounds in the house of God the marble pavement is trampled by iron hoofs horses neigh beside the altar.

Rule 4. The Clause Additional. — When a sentence complete in itself is followed by a clause which is added by way of inference, explanation, or enumeration, the additional clause, if formally introduced by some connecting word, is separated from the main body of the sentence by a semicolon; but, if merely appended without any such connecting word, by a colon.

1. Apply yourself to study; for it will redound to your honor.
2. Apply yourself to study: it will redound to your honor.

Note 1. — Some of the connecting words most commonly used for this purpose are *namely, for, but, yet, to wit,* etc.

Note 2. — The word *as,* when used to connect an example with a rule, should be preceded by a semicolon and followed by a comma.

Examples for Practice.

1. Greece has given us three great historians namely Herodotus Xenophon and Thucydides.

2. Some writers divide the history of the world into four ages viz. the golden age the silver age the bronze age and the iron age.

3. Some writers divide the history of the world into four ages the golden age the silver age the bronze age and the iron age.

4. Cicero in his treatise on morals enumerates four cardinal virtues to wit Fortitude Temperance Justice and Prudence.

RULE 5. A GENERAL TERM IN APPOSITION TO THE PARTICULARS UNDER IT. — When a general term stands in apposition to several others which are particulars under it, the general term is separated from the particulars by a semicolon, and the particulars are separated from each other by commas.

NOTE. — If the enumeration of the particulars is given with much formality, so as to make the several expressions complex, containing commas of their own, then these particulars must be separated from the general term by a colon, and from each other by semicolons; as, —

Adjective Pronouns are divided into three classes; Distributive, Demonstrative, and Indefinite.

Adjective Pronouns are divided into these three classes: first, the Distributive, which are four in number; secondly, the Demonstrative, which are four; and thirdly, the Indefinite, which are nine.

SECTION III. — The Colon.

The Colon marks a division of a sentence more nearly complete than that of a semicolon.

RULE 1. GREATER DIVISIONS OF COMPLEX SENTENCES. — When the minor divisions of a complex sentence contain a semicolon, the greater divisions should be separated by a colon; thus, —

As we perceive the shadow to have moved along the dial, but did not perceive it moving; and it appears that the grass has grown, though nobody ever saw it grow: so the advances we make in knowledge, as they consist of such insensible steps, are only perceivable by the distance.

RULE 2. BEFORE A QUOTATION. — A colon is used before a direct quotation; as,

Speaking of party, Pope makes this remark: "There never was any party, faction, sect, or cabal whatsoever, in which the most ignorant were not the most violent."

RULE 3. YES AND NO. — The words *yes* and *no*, when in answer to a question, should be followed by a colon, provided the words which follow are a continuation or repetition of the answer; as, —

"Can these words add vigor to your hearts? Yes: they can do it; they have often done it."

EXAMPLES FOR PRACTICE ON THE RULES FOR THE COMMA, THE SEMICOLON, AND THE COLON.

[TO THE STUDENT. — This mark ⬭ is inserted at the places where a point of some kind is due.]

1. No one denies that there are greater poets than Horace ⬭ and much has been said in disparagement even of some of the merits most popularly assigned to him ⬭ by scholars who have ⬭ nevertheless ⬭ devoted years of laborious study to the correction of his text or the elucidation of his meaning.

2. Satire always tends to dwarf ⬭ and it cannot fail to caricature ⬭ but poetry does nothing ⬭ if it does not tend to enlarge and exalt ⬭ and if it does not seek rather to beautify than deform.

3. When he invites Tyndaris to his villa ⬭ the spot is brought before the eye ⬭ the she-goats browsing amid the arbute and wild thyme ⬭ the pebbly slopes of Us-

tica ⬭ the green nooks sheltered from the dog-star ⬭ the noon-day entertainment ⬭ the light wines and the lute.

4. The fundamental characteristic of man is spiritual hunger ⬭ the universe of thought and matter is spiritual food.

5. He feeds on Nature ⬭ he feeds on ideas ⬭ he feeds ⬭ through art ⬭ science ⬭ literature ⬭ and history ⬭ on the acts and thoughts of other minds.

6. It must be observed ⬭ that in suggesting these processes ⬭ I assign them no date ⬭ nor do I even insist upon their order.

7. This is an iambic line in which the first foot is formed of a word and a part of a word ⬭ the second and third ⬭ of parts taken from the body or interior of a word ⬭ the fourth ⬭ of a part and a whole ⬭ the fifth ⬭ of two complete words.

8. Melissa ⬭ like the bee ⬭ gathers honey from every weed ⬭ while Arachne ⬭ like the spider ⬭ sucks poison from the fairest flowers.

9. The present life is not wholly prosaic ⬭ precise ⬭ tame ⬭ and finite ⬭ to the gifted eye ⬭ it abounds in the poetic.

10. Are these to be conquered by all Europe united? No ⬭ sir ⬭ no united nation can be ⬭ that has the spirit to resolve not to be conquered.

11. Be our plain answer this ⬭ The throne we honor is the people's choice ⬭ the laws we reverence are our brave fathers' legacy ⬭ the faith we follow teaches us to live in bonds of charity with all mankind ⬭ and die with hope of bliss beyond the grave.

12. The discourse consisted of two parts ⬭ in the first was shown the necessity of exercise ⬭ in the second ⬭ the advantages that would result from it.

SECTION IV.—The Period.

The Period marks the completion of the sentence.

Rule 1. Complete Sentences. — Sentences which are complete in sense, and not connected in construction with what follows, and not exclamatory, or interrogatory, in their character, should be followed by a period.

Rule 2. After Titles, etc. — A period should be used after the title, or any of the headings, of a book; after the author's name and titles, on the title-page; after the address of a person, on a letter or note; and after each signature to a letter or other document.

Rule 3. After Abbreviations. — A period is used after all abbreviated words.

Note 1. — The most common method of abbreviation is to use the first letter of a word for the whole word, as B. Franklin for Benjamin Franklin. Sometimes, in abbreviating the word, the first letter is doubled; as, p. for page, pp. for pages, M. for Monsieur, MM. for Messieurs. In such cases, a period is not inserted between the two letters which represent the plural of one word. Sometimes a word is abbreviated by taking the first two or three letters, as Eng. for England; sometimes by taking the first letter and the last, as Wm. for William, Ca. for California; sometimes by taking the first letter and some leading letter in the middle of the word, as Mo. for Missouri, MS. for manuscript. In these cases, the period is to be used only at the end of the combined letters.

Note 2. — When an abbreviated word comes at the end of a sentence, it is not necessary to use two periods. One point is sufficient to mark both the abbreviation and the end of the sentence. But if the construction requires some other point, as the comma, semicolon, colon, interrogation, etc., both points must be inserted, one to mark the grammatical construction, the other to mark the abbreviation; as, "He reported the death of John Chapman, M.D." "John Chapman, M.D., at the early age of twenty-four, was carried off by disease."

Note 3. — When two or more abbreviated titles follow each other, they must be separated from each other by commas, just as they would be if written out in full. Thus: "Thomas Sumner, Doctor of Divinity, Doctor of Laws, Bishop of London," abbreviated, becomes, "Thomas Sumner, D.D., LL.D., Bp. of London."

NOTE 4. — When the letters of the alphabet are used to represent numerals, it is customary to insert a period at the end of each completed numeral; as, Psalms iv., xxi., lxxxvi., cxix., etc. When dates are thus expressed, the whole number is separated into periods of thousands, hundreds, and the portion less than a hundred; as, M.DCCC.LXXI. for the year one thousand, eight hundred, and seventy-one, or 1871.

EXAMPLES FOR PRACTICE.

1. Excellence in conversation depends ⬭ in a great measure ⬭ on the attainments which one has made ⬭ if ⬭ therefore ⬭ education is neglected ⬭ conversation will become trifling ⬭ if perverted ⬭ corrupting.

2. The laws of Phoroneus were established 1807 B C ⬭ those of Lycurgus ⬭ 884 B C ⬭ of Draco ⬭ 623 B C ⬭ of Solon ⬭ 587 B C ⬭ See chap vii § xiv ¶ 7 p 617

3. The reader is requested to refer to the following passages of Scripture ⬭ Ex xx 18 Deut xx 21 2 Sam xix 2

4. Bought ⬭ on 9 mos credit ⬭ the following articles ⬭ 4 yds 3 qrs 2 n of broadcloth at $12 a yd ⬭ 6 gals 1 pt 2 gi of vinegar at 65 cts a gal ⬭ and 3½ cords of wood at $7.50 a cord

5. Poetry was not the sole praise of either ⬭ for both excelled likewise in prose ⬭ but Pope did not borrow his prose from his predecessor.

6. Dryden's page is a natural field ⬭ rising into inequalities ⬭ and diversified by the varied exuberance of abundant vegetation ⬭ Pope's is a velvet lawn ⬭ shaven by the scythe ⬭ and levelled by the roller.

7. Of genius ⬭ that power which constitutes a poet ⬭ that quality without which judgment is cold ⬭ and knowledge is inert ⬭ that energy which collects ⬭ combines ⬭ amplifies ⬭ and animates ⬭ the superiority must ⬭ with some hesitation ⬭ be allowed to Dryden ⬭

8. It is not to be inferred ⬭ that of this poetical vigor

Pope had only a little ○ because Dryden had more ○ for every other writer since Milton must give place to Pope ○ and even of Dryden it must be said ○ that ○ if he has brighter paragraphs ○ he has not better poems ○

SECTION V.—The Interrogation Point.

An Interrogation Point is used for marking questions.

RULE. DIRECT QUESTIONS. — The Interrogation Point should be placed at the end of every direct question.

NOTE. — A direct question is one in regular form, requiring, or at least admitting an answer; as, "Why do you neglect your duty?" An indirect question is one that is merely reported or spoken of; as, "He inquired why you neglected your duty."

SECTION VI.—The Exclamation Point.

The Exclamation Point is used for marking strong emotion.

RULE 1. — The Exclamation Point must be used at the close of every sentence, clause, or grammatical expression, intended to convey strong emotion.

RULE 2. — The Exclamation Point must be used after an interjection; as, —

Fie on him! Ah me! Oh! it hurts me. Oh that I could find him! O father Abraham! O Lord!

NOTE. — Where the interjection does not stand by itself, but forms part of a sentence, clause, or expression, the exclamation point should be placed at the end of the whole expression, and not immediately after the interrogation; as, "O wretched state! O bosom black as death!"

RULE 3. — Where the emotion to be expressed is very strong, more than one exclamation point is sometimes used; as, "That man virtuous!! You might as well preach to me of the virtue of Judas Iscariot!!"

EXAMPLES FOR PRACTICE.

NOTE. — These examples, though intended merely for illustrating the Rules for the marks of Interrogation and Exclamation, will yet serve the incidental purpose of reviewing all the preceding rules.

1. Why ⬭ for so many a year ⬭ has the poet wandered amid the fragments of Athens and Rome ⬭ and paused ⬭ with strange and kindling feelings ⬭ amid their broken columns ⬭ their mouldering temples ⬭ their deserted plains ⬭

2. Greece ⬭ indeed ⬭ fell ⬭ but how did she fall ⬭ Did she fall like Babylon ⬭ Did she fall like Lucifer ⬭ never to rise again ⬭

3. Rouse ⬭ ye Romans ⬭ rouse ⬭ ye slaves ⬭

4. Down ⬭ soothless insulter ⬭ I trust not the tale ⬭

5. Have you eyes ⬭ Could you on this fair mountain leave to feed ⬭ and batten on this moor ⬭ Ha ⬭ have you eyes ⬭ You cannot call it love ⬭ for ⬭ at your age ⬭ the hey-day in the blood is tame, it 's humble, and waits upon the judgment ⬭ and what judgment would step from this to this ⬭

6. Charge ⬭ Chester ⬭ charge ⬭ on ⬭ Stanley ⬭ on ⬭

7. Who ⬭ in a sea-fight ⬭ ever thought of the price of the chain which beats out the brains of a pirate ⬭ or of the odor of the splinter which shatters his leg ⬭

8. King Charles ⬭ forsooth ⬭ had so many private virtues ⬭ And had James no private virtues ⬭ Was even Oliver Cromwell ⬭ his bitterest enemies themselves being judges ⬭ destitute of private virtues ⬭ And what ⬭ after all ⬭ are the virtues ascribed to Charles ⬭

9. Ho ○ trumpets ○ sound a war-note ○

10. Oh ○ was there ever such a knight ○ in friendship or in war ○ as our sovereign lord ○ King Henry ○ the soldier of Navarre ○

SECTION VII.—The Dash.

The Dash is used chiefly either to mark a sudden change or interruption in the structure of the sentence, or to mark some elocutionary pause.

Rule 1. Construction Changed. — A Dash is used where the construction of the sentence is abruptly broken off or changed; as, —

Was there ever a bolder captain of a more valiant band? Was there ever — but I scorn to boast.

Rule 2. Unexpected Change in the Sentiment. — The Dash is sometimes used to mark a sudden and unexpected change in the sentiment; as, —

He had no malice in his mind —
No ruffles on his shirt.

Rule 3. Emphatic Generalization. — A Dash is sometimes used to mark the transition from a succession of particulars to some emphatic general expression which includes them all; as,—

He was witty, learned, industrious, plausible, — *everything* but honest.

Rule 4. Elocutionary Pause. — A Dash is sometimes used to mark a significant pause, where there is no break in the grammatical construction; as, —

You have given the command to a person of illustrious birth, of ancient family, of innumerable statues, but — of no experience.

RULE 5. RHETORICAL REPETITION. — When a word or an expression is repeated for rhetorical purposes, the construction being begun anew, a Dash should be inserted before each such repetition; as, —

Shall I, who was born, I might almost say, but certainly brought up, in the tent of my father, that most excellent general — shall I, the conqueror of Spain and Gaul, and not only of the Alpine nations, but of the Alps themselves — shall I compare myself with this half-year captain?

RULE 6. REFLEX APPOSITION. — Words at the end of a sentence, and standing somewhat detached, and referring back by apposition to preceding parts of the sentence, should be separated from the previous portions by a Dash; as, —

The four greatest names in English poetry are among the first we come to, — Chaucer, Spenser, Shakspeare, and Milton.

Kings and their subjects, masters and their slaves, find a common level in two places, — at the cross, and in the grave.

RULE 7. THE DASH PARENTHETICAL. — Parenthetical expressions are sometimes included between two Dashes, instead of the usual signs of parenthesis; as, —

The smile of a child — always so ready when there is no distress, and so soon recurring when that distress has passed away — is like an opening of the sky, showing heaven beyond.

The archetypes, the ideal forms of things without, — if not, as some philosophers have said, in a metaphysical sense, yet in a moral sense, — exist within us.

RULE 8. TITLES RUN IN. — When a title, instead of standing in a line by itself, over a paragraph, is run in, so as to make a part of the paragraph, it should be separated from the rest of the line by a dash; as, —

FIDELITY TO GOD. — Whatever station or rank Thou shalt assign me, I will die ten thousand deaths sooner than abandon it. — *Socrates.*

NOTE. — If, at the end of a paragraph, the name of the author or of the book from which the paragraph has been taken is given, it is separated from the rest of the paragraph by a dash. See the word *Socrates* at the end of the preceding example.

RULE 9. QUESTION AND ANSWER. — If question and answer, instead of beginning separate lines, are run into a paragraph, they should be separated by a dash; as, —

Who made you? — God. What else did God make? — God made all things. Why did God make you and all things? — God made all things for his own glory.

EXAMPLES FOR PRACTICE.

1. Almost all kinds of raw material extracted from the interior of the earth ○ metals ○ coals ○ precious stones ○ and the like ○ are obtained from mines differing in fertility.

2. The inferiority of French cultivation ○ which ○ taking the country as a whole ○ must be allowed to be real ○ though much exaggerated ○ is probably more owing to the lower average of industrial skill in that country ○ than to any special cause ○

3. Each of these great and ever memorable struggles ○ Saxon against Norman ○ villein against lord ○ Roundhead against Cavalier ○ Dissenter against Churchman ○ Manchester against Old Sarum ○ was ○ in its own order and season ○ a struggle on the result of which were staked the dearest interests of the human race ○

4. Time was growing to be of high worth ○ and ○ from causes which justified a good deal ○ though not quite all ○ of their delay ○ the English at this time were behindhand ○

5. Though ○ as I was saying ○ it is only the shallow part of one's heart ○ I imagine that the deepest hearts have their shallows ○ which can be filled by it ○ still it brings a shallow relief ○

6. Here lies the great ○ False marble ○ where ○ Nothing but sordid dust lies here ○

7. Greece ○ Carthage ○ Rome ○ where are they ○

8. " I plunged right into the debate ○ and " ○ " Did not say a word to the point ○ of course " ○

9. The essence of all poetry may be said to consist in three things ○ invention ○ expression ○ inspiration ○

10. " How are you ○ Trepid ○ How do you feel to-day ○ Mr. Trepid ? " " A great deal worse than I was ○ thank you ○ almost dead ○ I am obliged to you " ○ " Why ○ Trepid ○ what is the matter with you " ○ " Nothing ○ I tell you ○ nothing in particular ○ but a great deal is the matter with me in general " ○

SECTION VIII. — The Parenthesis.

The Marks of Parenthesis are used to inclose words which have little or no connection with the rest of the sentence.

Note. — Sometimes commas, and sometimes dashes, are used instead of the curved lines, to inclose words that are of a parenthetical character, and it is not always easy to determine when to use one of these modes, and when to use another. It may be observed, in general, that the curved lines mark the greatest degree of separation from the rest of the sentence; the dashes, the next greatest; and the commas, the least separation of all.

Rule. — Words inserted in the body of a sentence, and nearly or quite independent of it in meaning and construction, should be inclosed with the marks of parenthesis.

SECTION IX. — Brackets.

Brackets are used to inclose in a sentence a word, or words, which do not form part of the original composition.

Note 1. — Brackets are somewhat like the marks of parenthesis in form,

one, however, being angular, the other curved, and are also in some respects like the latter in signification and use.

NOTE 2. — Brackets are used to inclose a sentence, or a part of a sentence, within the body of another sentence, and thus far are like the marks of parenthesis. But the matter included within brackets is entirely independent of the sentence, and so differs from what is merely parenthetical. Further, the matter within the brackets is usually inserted by one writer to correct or add to what has been written by another, while the parenthesis is a part of the original composition, and is written by the same person that wrote the rest of the sentence.

RULE. — In correcting or modifying the expressions of another, by inserting words of your own, the words thus inserted should be inclosed in brackets; as, —

A soft answer turn [turns] away wrath.
The number of our days are [is] with thee.
The letter [which] you wrote me on Saturday came duly to hand.
The captain had several men [who] died on the voyage.

EXAMPLES FOR PRACTICE.

1. LAST WORDS OF REMARKABLE MEN ⬭ The last words of Raleigh were ⬭ "Why dost thou not strike ⬭ Strike ⬭ man ⬭" to the executioner ⬭ who was pausing ⬭ The last of the Duke of Buckingham ⬭ "Traitor ⬭ thou hast killed me ⬭" to the assassin Felton ⬭ The last of Charles II. ⬭ "Don't let poor Nelly starve ⬭" referring to Nell Gwynne ⬭ The last of William III. ⬭ "Can this last long ⬭" to his physician ⬭ The last of Locke ⬭ "Cease now ⬭" to Lady Markham ⬭ who had been reading the Psalms to him ⬭

2. If we exercise right principles ⬭ and we cannot have them unless we exercise them ⬭ they must be perpetually on the increase ⬭

3. Are you still ⬭ I fear you are ⬭ far from being comfortably settled ⬭

4. She had managed this matter so well ⬭ oh ⬭ how

artful a woman she was ○ but my father's heart was gone before I suspected it was in danger.

5. Know then this truth ○ enough for man to know ○
Virtue alone is happiness below ○

6. Our last king ○
Whose image even but now appeared to us ○
Was ○ as you know ○ by Fortinbras of Norway ○
○ Thereto prick'd on by a most emulate pride ○
Dar'd to the combat ○ in which our valiant Hamlet
○ For so this side of our known world esteemed him ○
Did slay this Fortinbras ○

7. The Egyptian style of architecture ○ see Dr. Pocock ○ not his discourses ○ but his prints ○ was apparently the mother of the Greek ○

8. Yet ○ by your gracious patience ○
I will a round unvarnished tale deliver
Of my whole course of love ○ what drugs ○ what charms ○
What conjuration ○ and what mighty magic ○
○ For such proceeding I am charged withal ○
I won his daughter ○

SECTION X. — Quotation Marks.

A Quotation is the introduction into one's discourse of a word or of words uttered by some one else.

NOTE. — The marks of quotation are two inverted commas (") at the beginning, and two apostrophes (") at the end, of the portion quoted.

RULE 1. — A word or words introduced from some other author should be inclosed by quotation marks.

Rule 2. — When a quotation incloses within it another quotation, the external quotation has the double marks, and the one included has only the single marks; as, —

It has been well said, "The command, 'Thou shalt not kill,' forbids many crimes besides that of murder."

Some one has said, "What an argument for prayer is contained in the words, 'Our Father which art in heaven!'"

Examples for Practice.

1. This definition ⬭ Dr ⬭ Latham ⬭ from whom we borrowed it ⬭ illustrates ⬭ in his work on the ⬭ English Language ⬭ p ⬭ 359 ⬭ by the expression ⬭ a sharp-edged instrument ⬭, which means an instrument with sharp edges.

2. The words ⬭ all-wise ⬭ , ⬭ incense-breaking ⬭, ⬭ book-seller ⬭, and ⬭ noble-man ⬭ are compounds.

3. ⬭ There is but one object ⬭ ⬭ says Augustine ⬭ ⬭ greater than the soul ⬭ and that one is its Creator ⬭ ⬭

4. Let me make the ballads of a nation said Fletcher of Saltoun and I care not who makes the laws

5. When Fenelon's library was on fire ⬭ ⬭ God be praised ⬭ ⬭ said he ⬭ ⬭ that it is not the dwelling of a poor man ⬭ ⬭

6. ⬭ Stop a moment here ⬭ ⬭ said Corinne to Lord Nevil ⬭ as he stood under the portico of the church ⬭ ⬭ pause before drawing aside the curtain which covers the entrance of the temple ⬭ ⬭

7. A drunkard once reeled up to Whitefield with the remark ⬭ ⬭ Mr ⬭ Whitefield ⬭ I am one of your converts ⬭ ⬭ I think it very likely ⬭ ⬭ was the reply ⬭ ⬭ for I am sure you are none of God's ⬭ ⬭

8. Sir Walter Scott's novel ⬭ ⬭ Guy Mannering ⬭ ⬭ is one of his best.

SECTION XI.—Apostrophe, Hyphen, Caret, etc.

NOTE.—The other marks used in composition are either so purely grammatical, or they relate so much more to printing than to authorship, that the consideration of them may be despatched very briefly.

1. The Apostrophe (') is a comma placed above the line. It is used chiefly to mark the omission of a letter or of letters; as, O'er for over.

2. The Hyphen (-) is used to separate a compound word into its constituent parts, or to divide a word into its syllables for the purpose of showing the pronunciation; as, Neo-Platonic, de-riv-a-tive.

3. The Caret (‸), used chiefly in manuscript, shows where something has been omitted, and afterward interlined; as,—

his
He has just finished ‸ letter.

4. The Index, or Hand (☞) calls special attention to a subject; as, ☞ Terms, invariably cash in advance.

5. The Paragraph (¶), inserted in a manuscript, denotes that a paragraph should begin at that point.

6. The Brace ({) is used to connect several items under one head; as,

The Liquids are { l, m, n, r

7. Marks of Ellipsis are sometimes a long dash, sometimes a succession of stars, or of points; as, He denounced C———s [Congress] for its venality, and threatened to impeach W * * * [Webster], and A . . . . [Adams].

8. The Accents are three, the acute (´), the grave, (`), and the circumflex (^).

9. The marks of Quantity are three, the long (¯), the short (˘), and the diæresis (¨).

10. The Cedilla is a mark like a comma placed under the letter c, in words taken from the French, to denote that the letter has in that case the sound of *s*; as, façade [pronounced *fa-sad*].

11. Marks of Reference are the asterisk or star (*), the dagger (†), the double dagger (‡), the section (§), parallel lines (‖), the paragraph (¶).

12. Leaders are dots used to carry the eye from words at the beginning of a line to something at the end with which they are connected; Thus,

Orthography, ...	page 7
Etymology, ...	" 14
Syntax, ...	" 87

13. Double Commas inverted are used to show that a word is to be supplied from the line above.

(See example under No. 12, where " supplies the place of the word "page.")

14. The Title-page of a book is that which contains the title, and is usually the first page.

15. Running Titles, or Head-lines, placed at the top of the page to show the subject, are usually printed in capitals, or small capitals.

16. Captions, or Sub-heads, are headings placed over chapters or sections, but standing in the body of the page, not at the top.

17. Side-heads are titles run into, or made part of, the line.

18. A Frontispiece is a picture opposite to the title-page.

19. A Vignette is a small picture, not occupying a full page, but mixed up with other matter, either on the title-page, or in any other part of the book.

20. Italics are letters *inclined to the right.* They are so called because type of this kind was first used by Italian printers.

NOTE 1.—In manuscript, one line drawn under a word shows that it should be printed in *italics;* two lines, that it should be printed in SMALL CAPITALS; and three lines, that it should be printed in CAPITALS. Ordinary letters are called Roman, as opposed to Italic.

NOTE 2.—Some writers use Italics to mark emphatic words. This is a weak and foolish device, and cannot be too strongly condemned.

NOTE 3.—In the English Bible, words are printed in italic to show that they are not in the original, but are supplied by the translators to complete the meaning.

21. The principal kinds of type are the following:

English, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o.
Pica, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r.
Small Pica, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q.
Long Primer, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s.
Bourgeois, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v.
Brevier, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x.
Minion, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.
Nonpareil, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.
Agate, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.
Pearl, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.
Diamond, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.
Brilliant, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z.

22. Leads are thin plates of type-metal, by which the lines may be spaced further apart. Matter thus spaced is said to be *leaded.* Matter not leaded is called *solid.*

23. Composing, as a part of the printing business, is putting matter in type, or setting up the type.

24. The amount of printed matter is counted by *ems,* that is, by the number of spaces of the length of the letter *m.*

25. A Folio is a leaf or sheet of paper with a single fold, that is, making two leaves or four pages.

26. A book is called a Folio when the sheets on which it is printed are so folded that each sheet makes but two leaves. It is called a Quarto, when each sheet makes four leaves; an Octavo, when each makes eight leaves; a Duodecimo, when each makes twelve leaves; a 16mo, 18mo, 24mo, 32mo, 48mo, 64mo, 96mo, etc., according as each sheet makes 16, 18, 24, 32, 48, 64, or 96 leaves.

SECTION XII. — Capitals.

Rule 1. Title-Pages and Headings. — Title-pages and the headings of chapters should be entirely in capitals.

Rule 2. The First Word in a Book, etc. — The first word of every book, tract, essay, etc., and of every chapter or section, also of every letter, note, or writing of any kind, should begin with a capital.

Rule 3. The First Word in a Sentence. — The first word of every sentence should begin with a capital.

Rule 4. Numbered Clauses. — Clauses, when separately numbered, should begin with a capital, though not separated from each other by a full-point; as, —

This writer asserts, 1. That Nature is unlimited in her operations; 2. That she has inexhaustible treasures in reserve; 3. That knowledge will always be progressive, and, 4. That all future generations will continue to make discoveries.

Rule 5. — The first word after a period, except when used as an abbreviation, should begin with a capital.

Rule 6. First Word of an Example. — The first word of a sentence or clause which is given as an example should begin with a capital; as, "Temperance promotes health."

Rule 7. Quoting Titles. — In quoting the title of a book, every noun, pronoun, adjective, and adverb should begin with a capital; as, "Sparks's Life of Washington."

Rule 8. First Word of a Direct Question. — The first word of a direct question should begin with a capital; as, —

(Direct question.) His words are, "Why do you not study the lesson?"
(Indirect question.) He desires to know why you do not study the lesson.

Rule 9. First Word of a Direct Quotation. — The first word of a direct quotation should begin with a capital; as, —

Plutarch says, "Lying is the vice of slaves."

Note. — If this quotation be changed to the indirect form, no capital will be needed at the point where the quotation begins; as, Plutarch says that lying is the vice of slaves.

Rule 10. Capitals used for Figures. — Numbers are sometimes represented by capital letters; as, I., II., III., IV., etc.

Note. — In referring to passages in books, it is very common to number the chapter, book, sections, etc., in this way, and to begin with a capital each name of the division mentioned, as, "Mill's Political Economy, Vol. I., Book III., Chap. IV., Sec. VI., p. 573." If the references are numerous, this method is found to be cumbersome and unsightly, and small letters are preferred; as, "Mill's Political Economy, vol. i., book iii., chap. iv., sect. vi., p. 573."

Rule 11. — The pronoun I, and the interjection O, should always be capital letters.

Rule 12. Poetry. — The first word of every line of poetry should begin with a capital.

Rule 13. Names of God. — All names and titles of God should begin with a capital; as, Jehovah, Father, Creator, Almighty, etc.

Rule 14. Proper Names. — All proper names should begin with capitals; as, Jupiter, Mahomet, Brahma, Pompey, Lake Erie, Monday, Good Friday, Rome, China, France.

Rule 15. Words derived from Proper Names. — Words derived from proper names should begin with a capital; as, Mahometan, Brahmin, Christian, Roman; French, Spanish, Grecian; to Christianize, to Judaize, to Romanize, etc.

Rule 16. Titles of Honor and Office. — Titles of honor and office should begin with a capital; as, The President of the United States, His Honor the Mayor of Philadelphia, President Madison, Queen Victoria, Sir Robert Murchison, Your Royal Highness, etc.

Rule 17. The Bible. — A capital is always used for the terms ordinarily employed to designate the Bible, or any particular part or book of the Bible; as, The Holy Bible, the Sacred Writings, the Old Testament, the Gospel of Matthew, the Acts of the Apostles, the Epistle to the Ephesians, the Revelation, the Psalms, etc. In like manner, a capital is used in giving the names of other sacred writings, as the Koran, the Zend Avesta, the Puranas, etc.

Rule 18. Words of Special Importance. — Words describing the great events of history, or extraordinary things of any kind, which have acquired a distinctive name, begin with a capital; as, the Reformation, the Revolution, the war of Independence, the Middle Ages, Magna Charta, the Gulf Stream, etc.

Miscellaneous Examples for Practice.

[Punctuate the following sentences, and make the necessary corrections in regard to capitals.]

1. Charles notwithstanding the delay had left england to work his way as best he might out of his Difficulties

2. the scots therefore at the break of day entered the Castle

3. Fashion is for the most part the ostentation of Riches

4. besides if you labor in moderation it will conduce to Health as well as to Wealth

5. Sir Peter Carew for some unknown reason had written to ask for his pardon

6. The Man when He saw this departed

7. the crowd as Throgmorton left the court threw up their caps and shouted

8. Elizabeth who had been requested to attend was not present

9. The frost had set in the low damp ground was hard the Dykes were frozen

10. a brown curling beard flowed down upon his chest

11. she thought the isle that gave her birth
 the sweetest mildest land on earth

12. The first Seven carried maces swords or pole-axes

13. She plans provides expatiates triumphs there

14. Who to the enraptured heart and ear and eye
 Teach beauty virtue truth and love and melody

15. Give me a sanctified and just a charitable and humble a religious and contented spirit

16. Now a man now a seraph and now a beast

17. the dragon stands the hieroglyph of evil and gnaws at the tree of life

18. The ocelot a beautiful and striped fiend hisses like a snake

19. He that calls upon thee is Theodore the hermit of Teneriffe

20. Hate madness ruled the hour

21. We saw a large opening or inlet

22. The Egyptian serpent the ass-headed devil deserves the first mention as among the oldest personifications of the spirit of evil

23. Well Sir Nicholas what news

24. Zaccheus make haste and come down

25. The conspiracy being crushed without bloodshed an inquiry into its origin could be carried out at leisure

26. Thus preciously freighted the spanish fleet sailed from Corunna

27. Cruel and savage as the persecution had become it was still inadequate

28. Faith is opposed to infidelity hope to despair charity to enmity and hostility

29. Elizabeth threw herself in front of Marie Antoinette exclaiming I am the queen

30. Kant said give me matter and I will build the world

31. Whatever happens Mary exclaims Elizabeth I am the wife of the Prince of Spain crown rank life all shall go before I will take any other husband

32. In the regions inhabited by angelic natures unmingled felicity forever blooms joy flows there with a perpetual and abundant stream nor needs any mound to check its course



AN EXAMPLE OF PROOF-SHEET,

SHOWING THE MANNER IN WHICH ERRORS OF THE PRESS ARE MARKED FOR CORRECTION.

1 a/ THOUGH severel differing opinions exist as to
the individual by wdom the art of printing was 2
first discovered; yet all authorities concur in
admitting Peter Schoeffer to be the person 3 *Caps*
who invented *cast metal types*, having learned
4 the art ~~of~~ of *cutting* the letters from the Gut-
5 :/ tenbergs/ he is also supposed to have been
6 the first whoengraved on copper plates. The 7 /-/
following testimony is preseved in the family, 8 r/
9 by Jo. Fred. Faustus, of Aschaffenburg: 6
10 ‘Peter Schoeffer, of Gernsheim, perceiving *S. Caps.*
11 his master Fausts design, and being himself
12 *tr.* desirous ardently to improve the art, found
out (by the good providence of God) the
method of cutting (~~*incidendi*~~) the characters 13 *stet.*
in a *matrix*, that the letters might easily be
5 ,/ singly *cast*/ instead of bieng *cut*. He pri- 12 *ei*/
14 vately *cut matrices* for the whole alphabet: 15
Faust was so pleased with the contrivance,
/that he promised Peter to give him his only 17 *w.f.*
16 /daughter Christina in marriage, a promise 3 *Ital.*
/which he soon after performed.
19 *as*/ (But there were many difficulties at first 18 *no* ¶
with these *letters*, as there had been before 3 *Rom.*
20 + with wooden ones, the metal being too soft 3 *Ital.*
to support the force of the im pression: but 9 /
this defect was soon remedied, by mixing
a substance with the metal which sufficiently *tr.* 12
5 hardened it/

and when he showed his master the letters cast from these matrices,

EXPLANATIONS OF THE CORRECTIONS.

NOTE.—The numbers refer to the figures in the margin.

1. **Wrong Letters or Words.**—A wrong letter in a word is noted by drawing a short slant line through it, as here through the *e* in severel, making a similar slant line in the margin, and writing to the left of it the correct letter. A whole word, if wrong, is corrected by drawing a line across it, and writing the correct word in the margin opposite.

2. **Letters Upside-down.**—A letter that is upside-down is noted by drawing a slant line through it, and making in the margin the mark here given.

3. **Caps, Small Caps, and Italics.**—If letters or words are to be altered from one character to another, it is noted by drawing parallel lines below the letters or words so to be altered; namely, three lines for Capitals, two lines for Small Capitals, and one line for Italics; and by writing in the margin the word Caps, Sm. Caps, or Italics.

4. **Dele-ing.**—When a word or a letter is to be taken out, make a slant line through it, and place in the margin the mark here given, which is the old way of writing the letter *d*, and stands for the Latin *dele*, destroy.

5. **Changing Punctuation.**—A point is to be corrected in the same manner as a letter (No. 1). If the point to be inserted is a period, it should be enclosed in a circle. (See example at the bottom of the page.)

6. **Space Omitted.**—If a space is omitted between two words or letters, put a caret under the place where the space ought to be, and put in the margin the character here given.

7. **Hyphen Omitted.**—If a hyphen has been omitted, put a caret under the place, and write the hyphen in the margin between two slant lines.

8. **Letters Omitted.**—If a letter has been omitted, put a caret under the place, and put in the margin a slant line with the letter to the left of it.

9. **Closing Up.**—If a line is too widely spaced, or letters are separated that should be joined, the letters that are to be brought together should be connected by a curved mark, either above, or below, or both, and a corresponding mark should be placed in the margin.

10. **New Paragraph.**—When a new paragraph is required, put a caret at the place where the new paragraph should begin, and a quadrangle in the margin.

11. **Apostrophe, &c.**—When the apostrophe, inverted commas, the star and other references, or letters and figures of any kind that go over the line, have been omitted, put a caret at the place, and write the omitted apostrophe or other character in the margin, in the bosom of an angle made for the purpose, and opening upwards.

12. **Transposing.**—When a word is to be transposed, draw a line round it and carry the line over to the place where the word is to be put, writing in the margin *tr.* (transpose). If two or three letters in a word are misplaced, draw a line under them, and write them correctly in the margin. If several words are misplaced, draw a line under them all, write over them the figures 1, 2, 3, 4, etc., to show the order in which they should stand, and put *tr.* in the margin.

13. **Stet.**—When by mistake a word has been marked to be struck out, and you wish it to stand, put a row of dots under it, and the word *stet* (let it stand) in the margin.

14. **Space Projecting.**—When a space (a thin slip of metal used for spacing) projects, draw a line under it and the corresponding mark in the margin.

15. **Words Out.**—When several words have been left out, write them at the foot of the page, and draw a line from them to the place where they should be inserted. If the matter omitted is too much to be thus written at the foot of the page, write on the margin the words *Out, see copy*, and write likewise on the margin of the copy the word *Out*, and enclose the omitted words in brackets.

16. **Letters Standing Crooked.**—The marks here given show the mode of noting this defect.

17. **Wrong Fount.**—When a letter of a different fount has been inserted, mark it with a slant line, and write *wf.* (wrong fount) in the margin.

18. **No Paragraph.**—When a paragraph has been made where none was intended, draw a line from the broken-off matter to the next paragraph, and write in the margin *No* ¶.

19. **Left Out.**—When a word has been left out, make a caret at the place, and write the word in the margin.

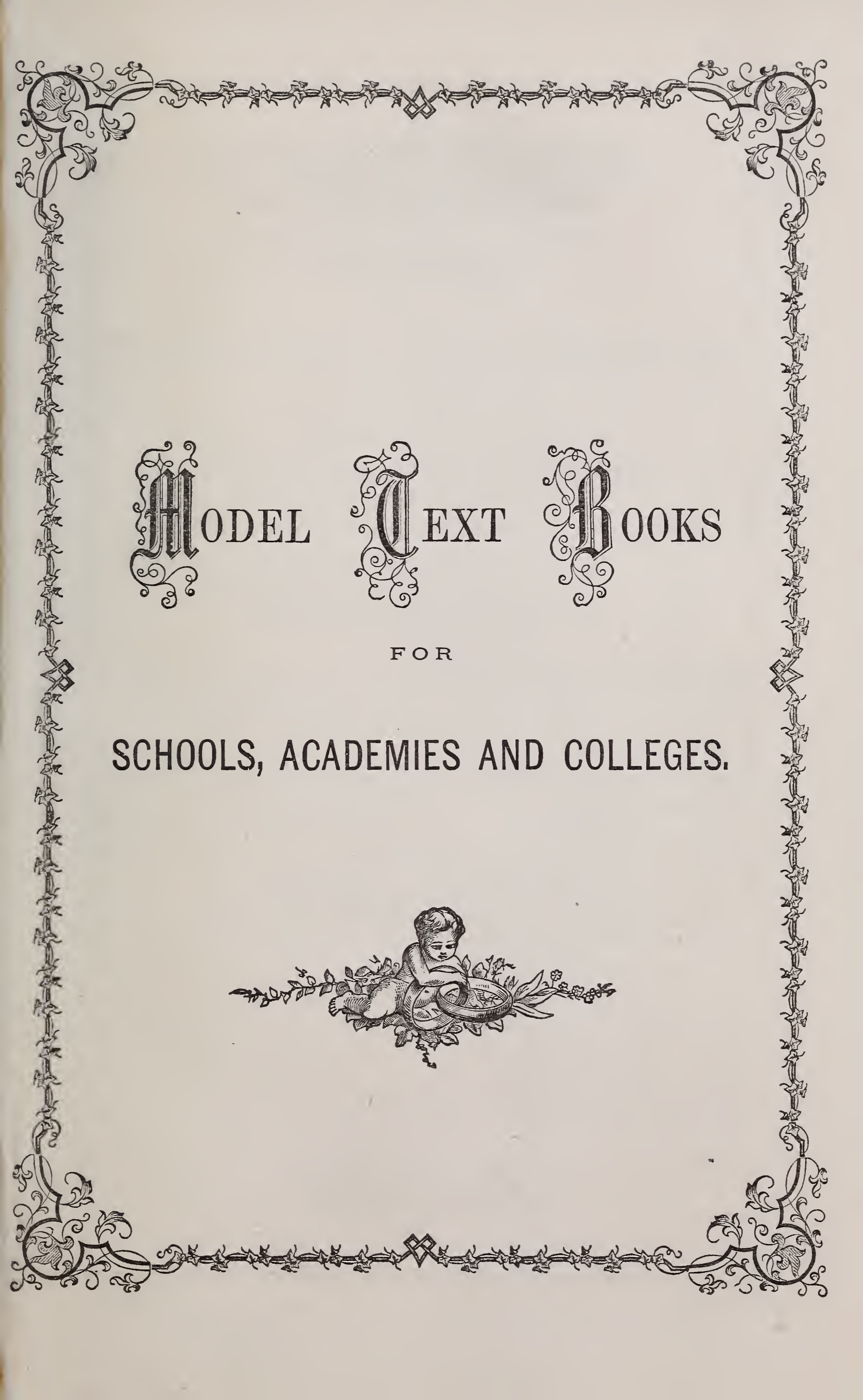
20. **Faulty Letter.**—When a letter is faulty, draw a cross under it, and make a small cross in the margin.

THE CORRECTED PROOF-SHEET.

Though several differing opinions exist as to the individual by whom the art of printing was first discovered; yet all authorities concur in admitting PETER SCHOEFFER to be the person who invented *cast metal types*, having learned the art of *cutting* the letters from the Guttenbergs: he is also supposed to have been the first who engraved on copper-plates. The following testimony is preserved in the family, by Jo. Fred. Faustus, of Aschaffenburg:

'Peter Schoeffer, of Gernsheim, perceiving his master Faust's design, and being himself ardently desirous to improve the art, found out (by the good providence of God) the method of cutting (*incidendi*) the characters in a *matrix*, that the letters might easily be singly *cast*, instead of being *cut*. He privately *cut matrices* for the whole alphabet: and when he showed his master the letters cast from these matrices, Faust was so pleased with the contrivance, that he promised Peter to give him his only daughter *Christina* in marriage, a promise which he soon after performed. But there were as many difficulties at first with these letters, as there had been before with *wooden ones*, the metal being too soft to support the force of the impression: but this defect was soon remedied, by mixing the metal with a substance which sufficiently hardened it.'

THE END.



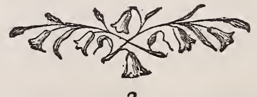
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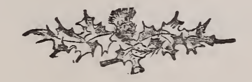
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